

Saturday 19 August 2017

Amateur Photographer



Canon EOS 6D MkII
Budget full-frame SLR impresses
with powerful AF and touchscreen

Passionate about photography since 1884

15 Biggest printing problems solved

Turn your **best images** into
perfect prints with our guide

- Get stunning prints for less
- Essential pre-print checklist
- Your biggest headaches cured

Marvellous minimalism

Get the **less is more** look –
a master of the art reveals all

Modern love

How to shoot
**contemporary
architecture**

Tokina AT-X 11-20mm f/2.8 PRO DX

Looking for a **fast wideangle
zoom** for your APS-C DSLR?

Free pull-out guide Top pros share the secrets behind their pictures



Winner of the TIPA Award

'Best Photo Lab Worldwide'

Selected by the Editors of 28 International Photography Magazines



FROM YOUR SMART-
PHONE ONTO THE WALL

Our Solid Wood ArtBox starts at

£24.90

All prices include VAT. Shipping costs not included. All rights reserved. We reserve the right to change prices and correct errors. AVENSO GmbH, Ernst-Reuter-Platz 2, 10587 Berlin, Germany

Hang your smartphone photos on the wall!

Your most beautiful photos in large-format prints, mounted under acrylic, and framed. Made in Germany by the lab with 90 awards & recommendations. Upload and set a custom format – we can even do sizes up to 120 cm x 90 cm.

WhiteWall.co.uk

 **WHITE WALL**



In this issue

12 Your printing problems solved

Get to grips with your print workflow and you can improve your success rate, says Tim Daly

19 Competition

Win one of three Gillis bags worth a total of £760

22 Location guide

Jeremy Walker recommends Loch Harport on the Isle of Skye

24 Keeping it minimal

It's time to focus on creative vision, not fancy gear, says Simeon Smith

28 When Harry met Peter Capaldi

Harry Borden looks back on a shoot with Doctor Who

32 Building on success

Janie Airey explains how modern buildings can look as amazing as their historic counterparts

35 Behind the pictures

Five brand ambassadors who attended the Park Cameras Imaging Festival reveal their top tips

44 Canon EOS 6D Mark II

Michael Topham puts Canon's latest full-frame offering through its paces

51 Tokina AT-X 11-20mm f/2.8 PRO DX

We test Tokina's new wideangle zoom lens

Regulars

3 7 days

10 Inbox

30 Reader Portfolio

55 Accessories

57 Tech Support

74 Final Analysis



There are many benefits to the digital photography revolution, but the decline in photographic printing is one unforeseen (and regrettable) consequence of the march of technology. Think about how many strong images are languishing on your hard drive or cloud storage that would have been printed as a matter of course only a few years ago. As Charlie Waite said, the print is the

photograph's rightful inheritance. So, turn to page 12 for our complete troubleshooting guide to home printing that's full of practical advice to ensure your prints look as good as possible.

Pride of place in this issue's review section goes to the Canon EOS 6D Mark II, an affordable but powerful full-frame SLR, and don't miss our exclusive supplement dedicated to pro speakers from Park Cameras' recent open day. **Nigel Atherton, Editor**

JOIN US
ONLINE

**Amateur
Photographer**

amateurphotographer.
co.uk



Facebook.com/Amateur.
photographer.magazine



flickr.com/groups/
amateurphotographer



@AP_Magazine



amateurphotographer
magazine

ONLINE PICTURE OF THE WEEK



© NICK HURST

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Ghost by Nick Hurst

Nikon D5, 600mm, 1/1250sec at f/4, ISO 1100

AP reader Nick Hurst says, 'I took this image in the fields just before harvest in Billericay, Essex. On that summer evening the light was fairly flat and soft. Shot wide open, the 600mm f/4G ED VR lens has the ability to melt the foreground and background, isolating the subject and creating a smooth bokeh. I

settled for a speed of 1/1250sec providing an acceptable ISO of 1100. Post-production was minimal in Lightroom and Photoshop.

'Barn owls are very elusive. I had some help setting up this shot from the fantastic team at the Imperial Bird of Prey Academy in Billericay and Robin Lowry.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 59.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 59.

NEWS ROUND-UP

The week in brief, edited by
Liam Clifford and Hollie Latham Hucker



© LARRY DOHERTY

Mating flies win nature competition

An image of two flies mating has beaten 400 other entries to win the Spirit of Nature Photography Competition, organised by the Society of International Nature and Wildlife Photographers (SINWP). Winning photographer Larry Doherty from County Tipperary, Ireland, said, 'The hardest part was making sure I got the two flies' heads in focus.' Larry wins 12 months' membership of the SINWP.



Take a pic, win a break

Guests at two Grace Hotels can win a two-night break and an Olympus TG-5 by capturing their holiday memories on a TG-5 loaned to them as part of a deal with Olympus. Guests at Grace Mykonos and Grace Santorini must upload their pictures by 31 October 2017. Visit en-gb.facebook.com/OlympusUK.

DJI Spark gets new features

Updates for the small, hand-gesture-controlled Spark drone have been released by DJI. They include new gestures to start and stop video recording, enhanced QuickShot video features for more cinematic control, 180° photo shooting mode and improved photo image resolution. www.dji.com.



© STEVE MCCURRY

Hire longer for less

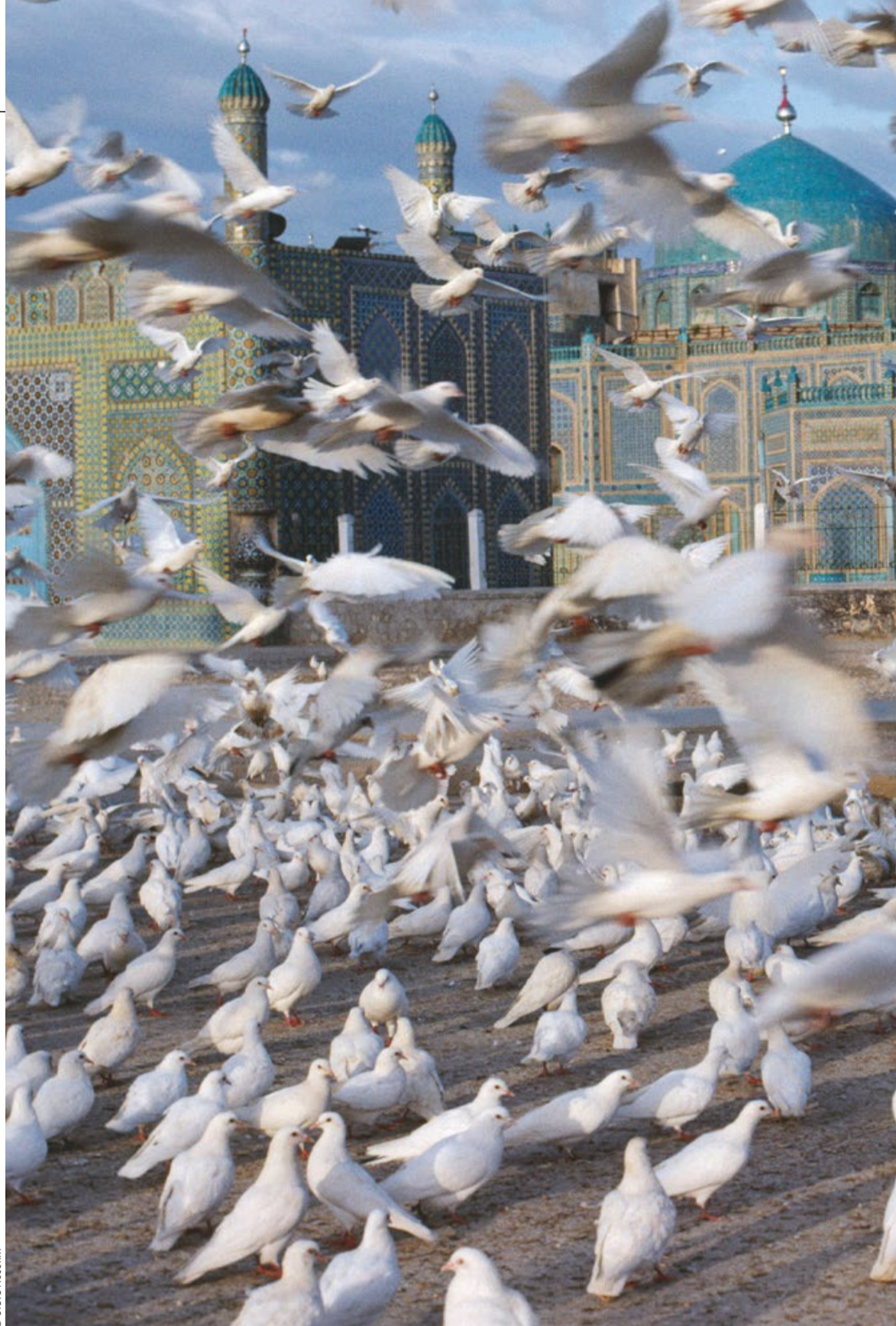
Hirecamera has a new offer that will see customers benefiting from savings of up to 30% on all camera loans taken out for four days or longer. Following the company's strong growth in the past 18 months, a spokesperson said: 'We have reached a level where we are able to pass on extra savings to our customers, and offer them some of the most competitive rates in the camera hire market.' www.hirecamera.com.

VEO 2 tripod range launched

Vanguard has released a new range of tripods called VEO 2. Built from carbon fibre or aluminium, the new line is available in 12 different configurations, including four or five leg sections and three colour choices. Strong, lightweight and compact, the new collection is for photographers who want to travel light. The range starts from £109.99. www.vanguardworld.co.uk.



© JON GRAY



GET UP & GO

SURREY



Theatrical and Creative Dance Lighting Workshop

Book in advance for this workshop in Leigh, Surrey, where you will learn how to create theatrical-style images in a studio setting. Using theatrical and creative lighting, Jon Gray shows you how to add mood and atmosphere to your images.

2 September, www.rps.org/events



EDINBURGH

World Press Photo

This worldwide touring exhibition of award-winning photos is on show at the Scottish Parliament, Edinburgh. There were 5,034 entries from 125 countries. Images range from hard-hitting and challenging, to moving and inspiring, that tell contemporary stories from nature, daily life, news and sport.

Until 26 August, www.parliament.scot



BIG picture

A new book explores Steve McCurry's love affair with Afghanistan

◀ Steve McCurry is a legend of travel and documentary photography. This month, Taschen is releasing *Afghanistan* (RRP £59.99) by McCurry, which collects 40 years of images taken in the country.

Here we see one of his pictures in which a flock of doves burst to life in front of Mazar-e Sharif's famous Blue Mosque, the shrine of Hazrat Ali. Revered by Muslims as the tomb of the son-in-law of the prophet Mohammed, this 15th century mosque near the border of Uzbekistan is so named after the cobalt blue and turquoise colours of its minarets and domes. The white doves provide a symbol of peace, and are fed and cared for by travellers, traders and farmers who come to market, and by residents of the northern region who come to the city to pray at the mosque.

Words & numbers

I don't think tragic situations are necessarily devoid of beauty

James Nachtwey

American photojournalist and war photographer, b 1948

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

BATH



© MATT COLLISHAW

Printing with Lightroom

Learn how to get the best results from your printer and Adobe Lightroom. Suitable for beginners, the course teaches the essentials of colour management and how to edit images in Lightroom for print. During the course you will use print profiles for soft proofing and printing out to inkjet.

3 September, www.rps.org/events



BIRMINGHAM

Developed in Birmingham

These hands-on workshops, talks, walks and events reveal, explore and celebrate the city's significant role in the early history of photography. Experience a variety of events in a range of venues and public spaces across the city.

Until 3 September, www.developedinbirmingham.com



EDINBURGH

Edinburgh International Exhibition of Photography

This exhibition showcases some of the best in modern art imagery from both amateur and professional photographers. The salon began more than 150 years ago, and is one of the few print-only exhibitions still going.

Until 27 August, www.edinburghphotosalon.org

3

Average number of pictures taken by Britons each day

SOURCE: SURVEY BY HELLOCANVAS.CO.UK



Top sports photographer Bob Martin is a big fan of the Sony Alpha 9's silence and speed, as he explains in his forthcoming field test of the camera

© BOB MARTIN



David Noton's website hacked

PROFESSIONAL photographer and AP contributor David Noton has been coping with the mother of all IT headaches recently, after his main website was subjected to a ransomware attack.

Although David had moved his site to a dedicated server a year ago because he'd been the victim of hacker attacks before, his website-hosting company's back-up procedure ending up exacerbating the crisis.

'They were backing up the site every day, but they overwrote the site with the hacked, corrupted version,' said David.

The hackers demanded payment, which David refused. Fortunately, David has been able to make a new site without too much loss of business, and his f11 members' site at www.f11photographymagazine.com was unaffected.

See David's new site at www.davidnoton.com.



**Subscribe to
Amateur
Photographer**
**SAVE
36%***

Visit amateurphotographer.subs.co.uk/13AV (or see p58)

* when you pay by UK Direct Debit

Sony posts record first-quarter profits

SONY has announced a record first-quarter (April-June) profit of 157.61 billion yen (approximately £1.08 billion), beating original estimates of 133.3 billion yen, and largely contributed to by its growing success in imaging-sensor production.

The figures tell a story of impressive recovery after powerful earthquakes in Kumamoto, Japan, caused significant damage to the company's sensor-production facilities last year.

Sony has invested roughly \$4 billion in its sensor-production business, transforming the division into a fully fledged company in 2015 called Sony Semiconductor Solutions. According to Bloomberg figures, Sony now controls about half of the world's sensor market, up from about 40% in 2015. This is largely due to the rise in demand for dual-sensor smartphones, especially in the Chinese markets.

Sony's Imaging Products and

Solutions business also made a healthy contribution to the firm's results, with operating income from product sales increasing by 209.1%.

It is interesting that Sony has posted these results at a generally challenging time for other camera makers, and it is also encouraging to see that camera sales now make such a contribution to the Japanese giant's bottom line.

Andy Westlake, AP's technical editor, commented on the results: 'New cameras tend to show a large spike in orders immediately after they're announced, before settling down to a steadier rate of sales.'

Sony's key new product was the revolutionary high-speed mirrorless Alpha 9, which we know has gathered a huge amount of interest from professional photographers. These results could indicate that interest has translated into a healthy number of early orders for a high-priced model that presumably earns Sony a handy profit per unit sold.'

Watch out for an upcoming in-depth field test of the Sony Alpha 9 by leading sports photographer Bob Martin



Innovative cameras have boosted Sony's reputation among enthusiasts and professionals



Reports state that Blackstone's 45% stake in Leica, maker of premium cameras and optics, is up for sale

Leica stake to be sold

IT IS being reported that buyout group Blackstone has opened up talks with potential purchasers for its 45% stake in premium camera and optics maker Leica Camera AG.

According to sources speaking to Reuters news agency, the company has teamed up with an investment bank to sell its stake in the company, with several potential buyers possibly lined up – including fellow German optics producer Zeiss.

The sources also say that Leica is expected to report earnings, before

interest and tax, of roughly €70 million this year and may have a valuation of around €700 million in a potential deal.

Blackstone was first brought in as a Leica investor in 2011. The new buyer will have to cut a deal with the owners of the other 55% of the iconic brand – Austria's Kaufmann family who, says chairman Andreas Kaufmann, 'have long-term goals' with the company.

Reportedly, Zeiss would only agree to a buyout deal if it were able to secure a majority stake.

Leica Camera AG was founded by Ernst Leitz in 1924, and soon released the world's first portable 35mm camera. This was later used by Henri Cartier-Bresson and other Magnum photographers to capture world events such as the Spanish Civil War and the communist revolution in China realistically, and without the large, immobile cameras of the time.

In May 2014, Leica moved into a new purpose-built headquarters in its home town of Wetzlar, 70km north of Frankfurt in Germany.

Top 100 EyeEm images on show

ONLINE photographic community EyeEm has revealed its pick of the top 100 entries in its 2017 Photography Awards, which saw more than 88,000 photographers submit over 590,000 images.

The jury – which included representatives from the BBC, National Geographic, VII Photo Agency and Refinery29 – judged entries across five different categories: The Architect, The Portraitist, The Photojournalist, The Street Photographer, and The Great Outdoors.

The winning shots will be revealed at the EyeEm Festival on 16 September, with the grand prizewinner netting themselves a trip to the Festival and Awards in Berlin, Germany, personal mentorship from a renowned photographer, and state-of-the-art camera equipment.

You can see the full list of 100 photographs at eyeem.com/awards/finalists.



This shot by Uta Lauterbach was entered in The Portraitist category

© UTA LAUTERBACH

New Books

The latest and best books from the world of photography. By Oliver Atwell



© HARRY BENSON

The Beatles: On the Road 1964-1966

by Harry Benson, Taschen, £29.99, 272 pages, hardback, ISBN 978-3-83655-767-2



THE BEATLES have been generously served by photography books and documentary material. However, this immersive collection succeeds in its intimate approach to a band that was on the verge of making history within just a couple of years. In 1964, photographer Harry Benson was asked by the *Daily Express* to shadow the band on their inaugural journey to the US. Initially reluctant, he soon found himself impressed and ultimately swept up in the mania surrounding the band. In the years that followed the publication of these photographs, the images have become inextricably linked with the band. You'll know many of them, but to see them collected in one place is a very different – and almost exciting – experience. This is a must-have for any Beatles fan, and a pretty decent addition for anyone interested in historical documentary photography. ★★★★★

Girl Culture

by Lauren Greenfield, Chronicle Books, £20.40, 156 pages, hardback, ISBN 978-1-45215-928-7



LAUREN Greenfield's *Girl Culture* is simple in its intent, yet multifarious, complex and troubling in its conclusions. Greenfield asks: what's it like to be a girl in a consumerist, celebrity-obsessed culture? The answers she finds through more than 100 images and a number of interviews are, quite honestly, depressing. *Girl Culture* was first released in 2002, and perhaps the most shocking thing about this new edition is that we find not much has changed. Greenfield's camera travels around America, confronting themes of beauty pageants, hypersexualisation, eating disorders, nights out and everything in between. This book is an utterly vital time capsule, and in fact all her work confirms her as – for me – one of the most important documentary photographers working today. ★★★★★

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Nigel Atherton

Nikon says it's developing a new mirrorless camera. Nigel Atherton is hoping for a change of direction that steers it away from the 1 series

If I were on first-name terms with Doctor Who – friendly enough, say, to borrow his Tardis at weekends – one of the fun things I'd like to do is bring people back from the past to show them what the world looks like now.

Imagine taking the Wright brothers to modern-day Heathrow Airport, or taking Galileo around Cape Canaveral. Slightly less dramatically, I'd love to fetch some AP readers from the 1970s and show them the cameras of today. They would marvel at the speed, quality, convenience and variety of today's digital cameras, from DSLRs and action cameras to drones, and think we're a thoroughly spoiled generation.

Mirrorless cameras would be a particular source of envy for our bell-bottom-wearing time travellers, and I'd have a fun game lined up to entertain them over their quinoa and rocket salad lunch in which I'd cover up the brand names of each system and they'd have to guess which was which. I bet that when asked to pick out Nikon's contribution they'd choose the Fujifilm X system over the poor old 1 system every time.

Abandoned the brand values

I don't think I'm being controversial when I say that in developing its mirrorless system, Nikon abandoned the brand values on which its reputation was built in favour of pursuing a mythical demographic of gadget-loving compact users looking to trade in their camera phones for shiny, high-tech, pocket-sized, point-and-shoot cameras with interchangeable lenses. The 1 system hits this target audience perfectly – the only problem is that these people don't actually exist in sufficient numbers to justify all that investment. It turns out that most of

them are happy with their camera phones after all. Meanwhile, Fujifilm crept in when Nikon wasn't looking and built the mirrorless cameras that Nikon should have made, and is now reaping the rewards.

I'm hoping that, after several years spent flogging a dead horse, Nikon may have admitted defeat and is starting again. In a statement made to DPRReview recently, a Nikon spokesperson said, 'We are currently developing new mirrorless products that build upon Nikon's strengths, and offer the performance prospective customers expect, including the ultimate optics performance, image-processing technologies, strength and durability, and operation.'

That doesn't sound like a 1-system camera, and as someone with a cupboard full of Nikon kit, I am pretty excited by that. I'm hoping for a mirrorless version of my FM2, and I know I'm not alone. The last time Nikon took inspiration from this well-loved classic we ended up with the Df – a kind of *Land of the Giants* version – but by making it mirrorless Nikon should be able to get close to the perfect dimensions of the original... fingers crossed.

Nigel Atherton is Editor of Amateur Photographer.



Nikon 1 – about as far from Nikon's heritage as it's possible to get

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 59 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 22 August



© OLIVIA ROBERT PHOTOGRAPHY

Perfect colours

Three professionals explain why colour management should be an integral part of all photographers' workflow



TOM BRYAN

You're hired

If you can't afford the kit you'd love to own, why not try renting some gear? We look at some of the rental options available

Nikon D5600

We test Nikon's latest intermediate-level DSLR and find out what improvements have been made over the D5500

Top gear revealed

The very best photographic products selected for the 2017-2018 EISA awards

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

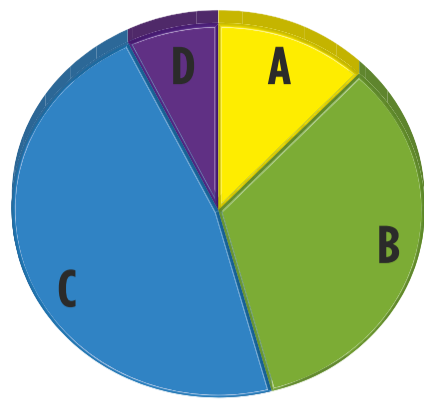
Hello Slow

Relax, recharge, refresh, revitalise, reacquaint
on self-guided walking, cycling and touring holidays in Europe and beyond.
Hello you.

*Hallstatt, Austria. Photo by Roger Hart
Inntravel Slow Moments photographic competition
Enter yours at inntravel.co.uk/slow*



Inntravel.co.uk
The *Slow Holiday* people



In AP 5 August we asked...

Do you go out of your way to find great light for photography?

You answered...

- A** Yes, I am often up at sunrise and shooting at dusk **12%**
- B** As much as possible but I'm not obsessive about it **34%**
- C** Not really, I make the best of whatever light is available **47%**
- D** I try to capture nice light but I am not afraid of 'improving' light in software **7%**

What you said

'Most of my photos are taken in daylight. Sometimes the light is good for my purposes and sometimes it's not so good. I just try to work with the prevailing light conditions.'

'Not really, though I do like a decent sunset which are rarer than you might wish – all too often the sky promises then fails to deliver. I make the best of what light there is and sometimes you can get lucky... If the light is really horrible, there's often not much that can be done other than go home.'

'If you travel, then often going out of one's way for great light isn't always an option so it's much better to learn to get the best of what you are given.'

'If I have a composition or location in mind, I will always try to be there in good light. That doesn't necessarily mean at either end of the day. Great light can be had during the day, if the clouds assist!'

Join the debate on the AP forum

This week we ask...

What do you find is the biggest annoyance with home printing?

Vote online www.amateurphotographer.co.uk

Inbox

Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Inbox matters

What's going on? In Inbox, 22 July, in response to a reader who laments the reduction in size of the said feature, Geoff Harris boasts that 'we've never had so many contributions, particularly via our Facebook page, which is why we've shifted the emphasis to that'.

Sad. I buy *Amateur Photographer* weekly because I value the existence of an excellent print magazine about my hobby, photography, at a time when many magazines and newspapers are migrating to the internet, and/or going out of business. (Just like I buy magazines about my other love, jazz.)

We live in a world where folk expect all information (and music, films etc) to be free, gratis and for nothing. Just sit on a train and observe how many passengers are reading a newspaper. Usually it's just one – myself!

So back to Inbox: I look at Facebook now and again, but this is no substitute for the pleasure of going to the newsagent, locating and purchasing the latest AP, buying a coffee and cake, and devouring AP (and cake).

In closing, please don't ignore your print customers. We are not technophobes, but we prefer to read AP features on paper, rather than squinting at a screen. **Barry Shaw, via email**

Fear not, Barry. We reduced Inbox to a page when we had a dip in correspondence, but it seems to be going up again so we'll shortly be restoring Inbox to its previous two pages. Keep those letters coming, folks! – Nigel Atherton, editor

Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Fuji lens test

In Michael Topham's review (5 August), he states: 'Another part of its spec is its 46mm thread' so, another set of filters just for this lens. 'it doesn't have any switches on the barrel' would be a detrimental point in any other lens review. 'This lens is noticeably quieter. It's not entirely silent' but a big improvement! 'Examination revealed visible levels of corner

shading vignette from the lens isn't distasteful. It's tolerable for most applications'. 'X series users aren't short of choice when it comes to fast mid telephoto primes' – this one brings it up to three! 'Factor in that it can be bought with the 35mm f/2 for less than the cost' both Canon and Nikon have lenses cheaper than this one. In fact, the Canon version of this lens is smaller,

lighter and a third of the price.

In spite of all these misgivings, he still gives it five stars. I think he might be a tad biased.

Nick, via email

I can assure you, Nick, that all of our reviews are completely unbiased towards any manufacturer and we, the reviewers here at AP, spend countless hours taking it in turns to test different products from different manufacturers. One day I might be reviewing a Fujinon lens, whereas the next I might be out testing Nikon's latest DSLR or putting a new travel tripod through its paces. We've always been proud at AP of bringing our readers the most thorough and impartial reviews of any publication. In the case of the Fujinon XF 50mm f/2 R WR, it's an outstanding lens that delivers sensational results. If I were a Fujifilm X-series user, which I should clearly state I'm not, it's a lens that would be high on my wish list. Having tested the lens very extensively and been mightily impressed with its performance and the results it produces, I'm sticking by my guns and will say it fully justifies our highest award – Michael Topham, reviews editor

Macro magic

I took a macro shot of the head of a Southern Hawker Dragonfly with my Lumix GX8 and 45mm and it set me thinking. What would one eye equate to in camera terms of sensor size, number of pixels etc? A close look reminded me of the hexagonal pixels Fuji used for a while in its early compacts.

Alan Davies, Wigan



Alan Davies's macro image taken with his 45mm lens



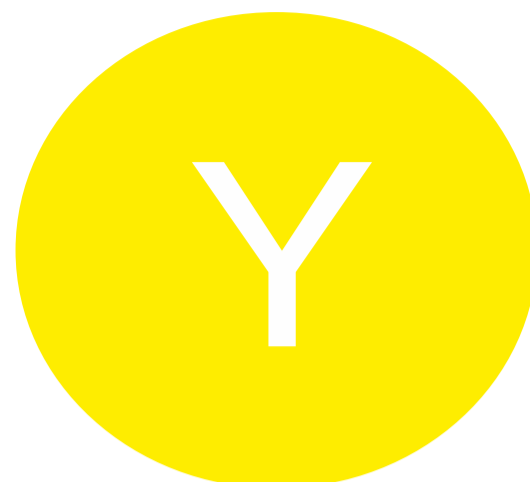
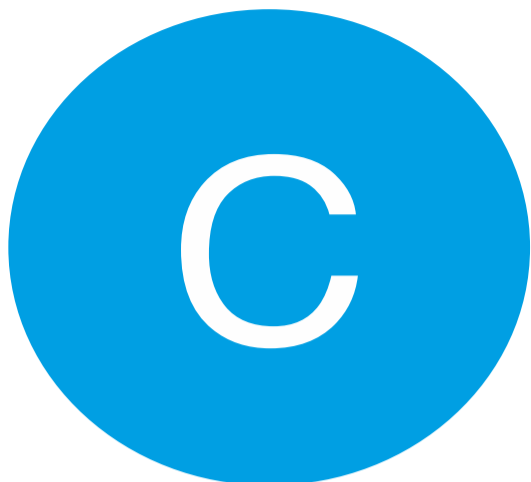
Image credit: Johnny Mobasher

www.streetphotography.com

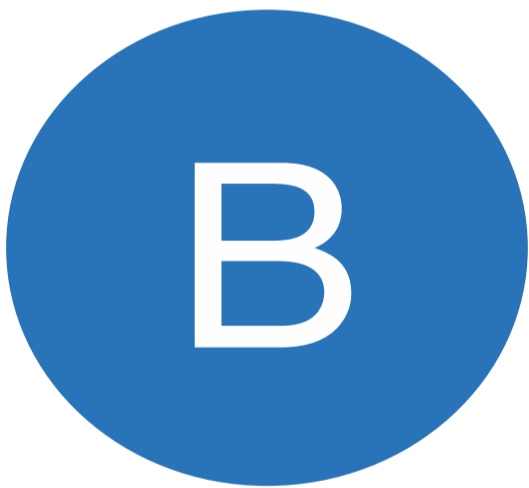
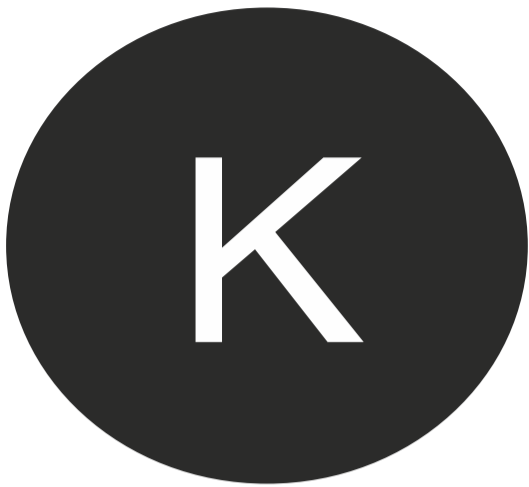
Our Revolution is to expose the BEST for free. To inspire & educate. If you have outstanding street photography, street-portraits, street art-photography, street-documentary or have something impressive to say about the past, present or the future of street photography, then we'd like to hear from you. Visit the new website to discover more.



**STREET
PHOTOGRAPHY**



More ink colours ultimately mean better print quality



Tim Daly

Tim Daly is a photographer, teacher and author who has contributed to most UK photography magazines over the past 15 years. He has written numerous books on digital production, printing and the creation of photobooks, and currently teaches photography at the University of Chester, and for the RPS in Bath. To find out more, visit www.timdaly.com.

15 printing problems solved

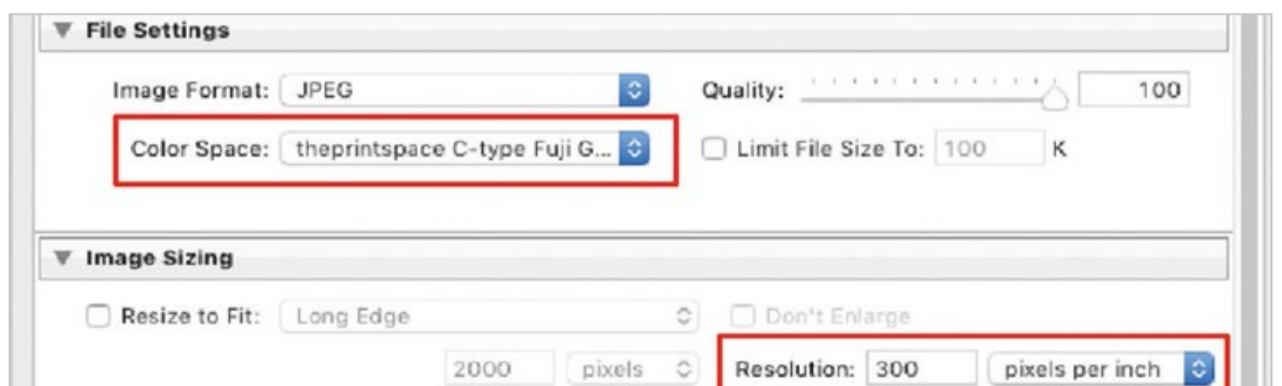
It's never been more important to print easily lost digital images, but the process can be frustrating. **Tim Daly** shares his cast-iron print workflow for a higher success rate and lower printing costs

1 How can I reduce ink costs?

Third-party, refillable or remanufactured cartridges use mostly dye-based inks that are unstable in daylight. Pigment inks, on the other hand, such as Epson UltraChrome and Canon Lucia, are more lightfast and better for making prints for sale or display. Although the cost of a set of professional printer inks can be as much as 30% of the original hardware price, you can minimise wastage by using print profiles. Dye-based inks are perfectly acceptable for reference or contact prints, so a good option is to run an A4 all-in-one inkjet with separate ink cartridges with third-party dye-based inks, in addition to a professional inkjet with pigment inks. An A2 proofer-style inkjet such as the Epson Stylus Pro 4900 also accepts higher 200ml capacity ink cartridges, which gives a cheaper unit cost per print in the long run.

2 What's the best way to prepare files for printing?

To make effective prints, first ensure your image file has a pure black and white point. In Lightroom, move the Black and White sliders in the Basic panel until the two tiny white triangles at the right and left top corners of the histogram turn white. This confirms pure black (left) and white (right). After your creative edits, increase the Exposure slider by +0.5 to brighten the image. Finally, sharpen by setting 25, 1, 25, 0 in the Detail panel, then select the print profile in the Color Management panel. For printing with an online lab, skip this last step and go to File>Export. Here, you need to save the file as an 8-bit, high-quality JPEG and change the Color Space to the print profile that your chosen lab has provided, such as ThePrintSpace Fujifilm Gloss.



When remote printing, it's essential to re-tag your image file with the recommended lab profile



A professional workstation at ThePrintSpace, painted in neutral grey for accurate colour work

3 What are the best working conditions for home printing?

The way we perceive colour and brightness can be influenced by many external factors, so it's important to remove as many distractions from your workspace as possible. First, set up your monitor using the D65 white point, sometimes referred to as 6500K, or 'daylight', which is the industry standard viewing source for the photo industry. The same D65 standard can also be

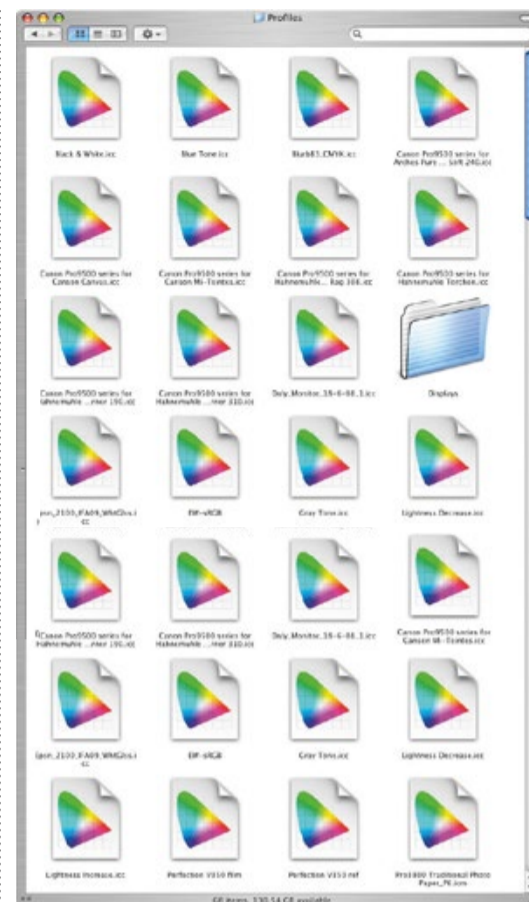
specified for examining prints through a desktop viewing light or booth with prices starting from £80 for the Color Confidence GrafLite Mode. The best kind of colour to paint your room is a neutral grey like an 18% Kodak Graycard. Trade paint manufacturer Leyland makes a similar grey called Frigate. Next, consider using a ColorMunki Display calibration device that is left plugged into your workstation and responds dynamically to changes in ambient light levels in your room.

4 Which type of printing paper should I use?

There are many more different types of inkjet papers available compared to digital C-type media. In addition to the standard glossy, matt and lustre inkjet papers, thicker media such as the heavyweight baryta are excellent for exhibition printing. In addition to weight, art inkjet papers made from 100% cotton can also make your print feel like a handmade artwork. These cotton papers can have a smooth surface or a variety of textures. Hahnemühle, Innova and Canson all make a wide range of luxury papers supported with free print profiles. Digital C-type prints are usually limited to Fujifilm gloss or matt surfaces, with the better labs printing on the plastic-based Fujiflex or the silver-based Kodak Metallic. If you make black & white prints consider cream-based papers from Harman and PermaJet. Broadly, gloss papers have the widest gamut and create less colour loss when soft proofing.



Experiment with third-party papers, like Moenkopi's



Print profiles are tiny data files used to convert pixel colour to ink colour

5 How do print profiles work?

Print profiles work by getting the best results from these three variables: printer model, ink type and paper type. Print profiles are freely available from third-party paper manufacturers' websites and are tiny data files with the .icc or .icm extension, typically 100K or less in size. Profiles need to be installed into the correct folder of your OS for them to be made visible: Windows PC users need to right click on the profile and choose Install Profile; Mac users need to drag the files into Library>ColorSync>Profiles. Profiles make a great job of converting pixel colour into ink colour and also adjust the tonality of the image to fit the characteristics of the paper, so they are essential for black & white printing too. Each paper has its own profile that is linked to a specific printer model and ink, so if either is changed, such as using third-party inks, the profile is useless. When printer manufacturers such as Epson and Canon design printer drivers they also include purpose-made print profiles for each of their papers within the driver. In fact, by choosing one of the Media Type options from the printer software, you are triggering the use of a hidden print profile.



The Institution of Engineering and Technology

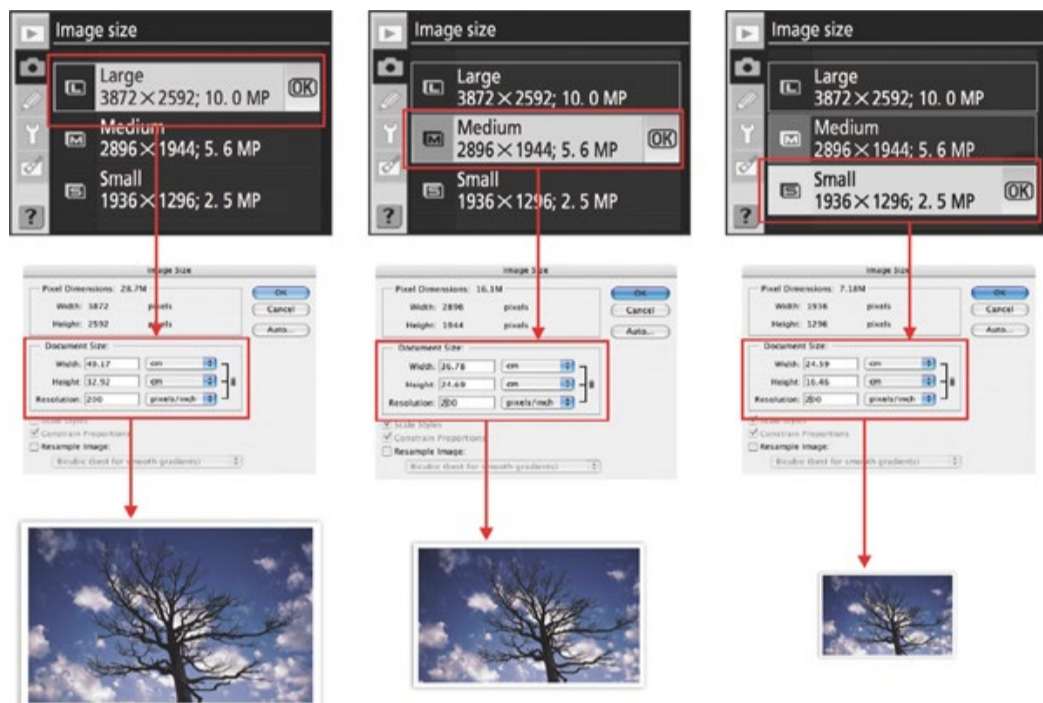
IET International Engineering Photography Competition

Open to any photograph of an engineering-related subject that captures the dynamic, creative and progressive face of engineering and engineers today.

6 How large can I print?

The bigger the megapixel value of your DSLR, the bigger pixel bitmap it creates and the bigger print you can make. Inkjets and digital C-types require files prepared at a different pixel per inch (ppi) size, but it's easy to work out how big you can print if you know the pixel dimensions of your image. For inkjets, your files need to be a minimum of 200ppi to make a photorealistic print. For digital C-types, files need to be packaged at

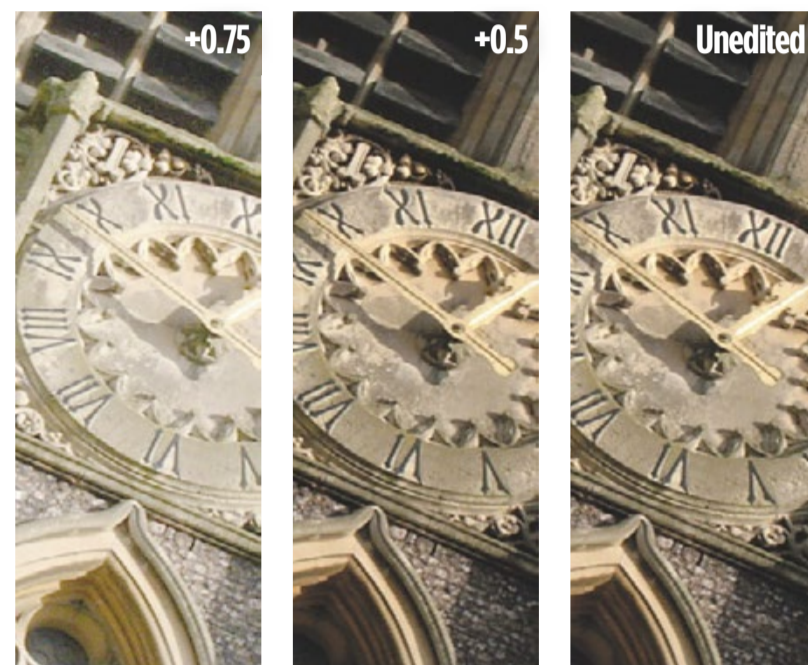
300ppi. As an example, a file with dimensions of 6000x4000 pixels can make a 30x20in inkjet print or a 20x13in C-type. You'll see no extra sharpness or detail if you prepare your files for inkjet printing at 300ppi. Although many inkjet printer manufacturers advocate printing at 240ppi, there's little visible difference between this and 200ppi. Most online labs flag up files that are below their recommended resolutions, helping you to avoid blurry prints.



You can work out the maximum print size by checking the Image Size dimensions

7 My prints never seem to match what I see on my computer screen

At the root of many printing problems lies the incompatibility of two very different technologies. Coloured light transmitted by a desktop monitor is different to coloured light reflected from printing inks on paper. Both systems have their own unique way of reproducing colour and both have fixed characteristic ranges or gamut. Although these two ranges overlap in parts, the colour gamut of a print will always be smaller than the range of a monitor. Do not hold up a print next to the same image on screen as it will never match. High-contrast glossy screens on most desktop and all-in-one computer systems make judging print brightness difficult too, so always make your edits slightly brighter than you think is necessary – this will always be at least +0.5 stops than you think, as shown below.



Make your edits slightly brighter than you think is necessary



Both Photoshop and Lightroom will display out-of-gamut colours to help you edit files within the limits of the paper/ink/printer combination

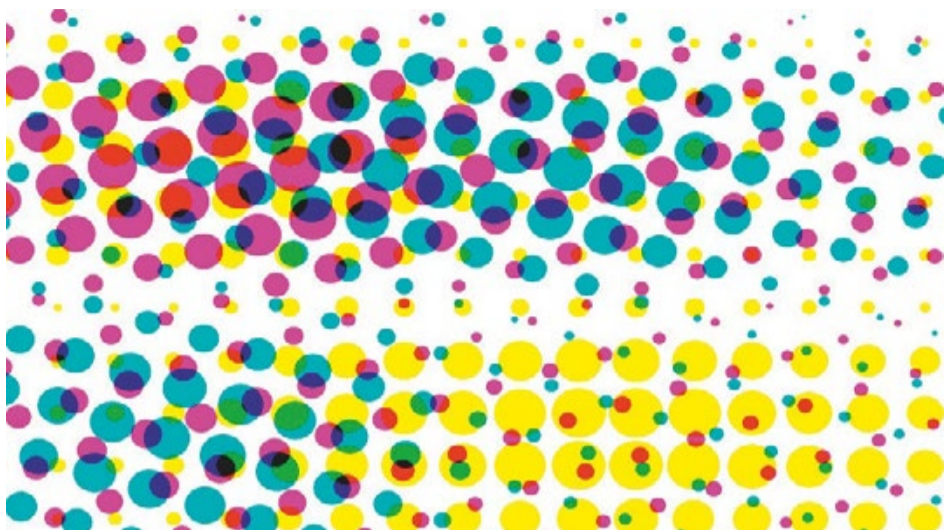
8 What exactly is colour space and why does it matter when printing?

Another term for colour space is colour palette. At the point of printing, our image file has often been translated across three different colour palettes: shot in-camera as Adobe RGB (1998), edited in Lightroom within ProPhoto, then converted by a print profile. These palettes have their own characteristics, so it's important to take control of each step. Always shoot in the biggest palette such as Adobe RGB (1998), and if you are a Photoshop user ensure its Color Settings are synchronised to the same space (Lightroom uses the all-inclusive ProPhoto colour space, so there's no need). Always soft proof and print with a print profile. Gamut warnings (see left) show up the areas when two spaces (input v output) don't quite meet.



For details and how to enter visit www.amateurphotographer.co.uk/competitions/iet

#IETPhotoComp



Inkjet prints with two or more dot sizes mimic the tone of a traditional print

9 What is dpi and why does it matter?

The term dots per inch (dpi), when applied to a printer, should not be confused with the resolution of an image file – they are two separate issues. Dpi describes the density of physical ink droplets per inch sprayed by an inkjet printer onto receiving media. Individual colour dots are placed on top of each

other or overlapping – they are not spatially separated. The bigger the dpi number, the more photo-real your prints will be. Printers that can drop an additional half or quarter-sized dot can inflate their dpi values to 2880 or 5660. Most inkjet printers' true resolution (it's capability to drop spatially separate dots of ink) is 180–240 droplets per inch.

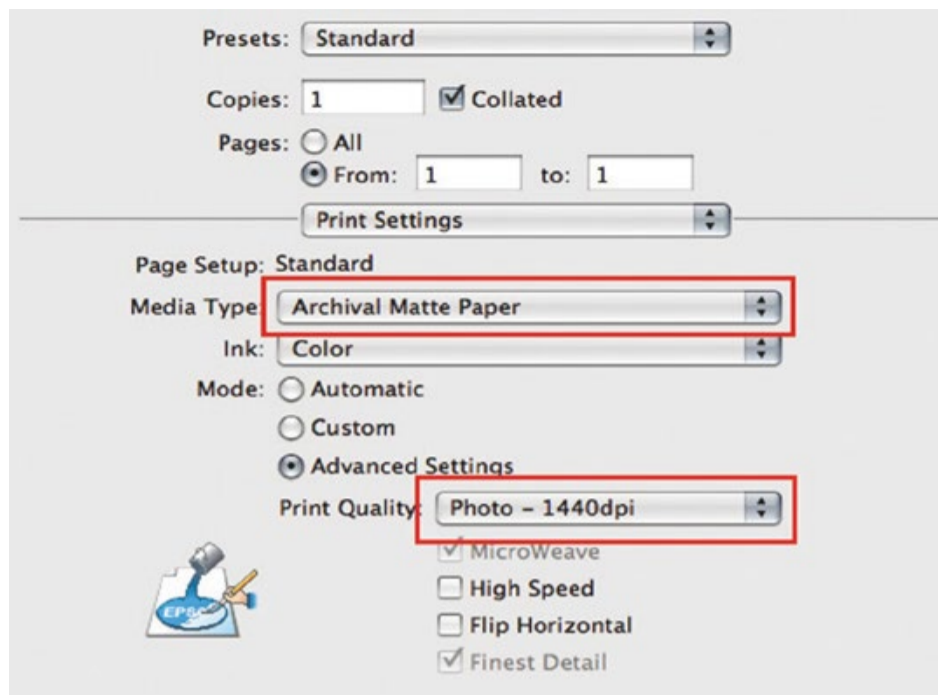
10 Why should I calibrate my monitor?

Most printing problems are the result of not calibrating your monitor. However, the cost of a basic monitor profiler is easily less than a year's supply of wasted ink and paper. Calibration is all about setting a neutral colour balance and an industry-standard level of brightness and contrast and is the first stage in establishing a colour-controlled workflow. An uncorrected monitor will always give you a false representation of your image and make accurate colour printing virtually impossible.

Although there are software-based monitor profilers available, it's much better to buy a purpose-made hardware profiling device such as a ColorMunki Display. After attaching the device to your screen, the software automatically generates a series of tests and measurements to create a bespoke display profile file that is automatically placed in your computer's system folder. The profile is independent from any application and is loaded as the default setting each time the monitor is switched on. It's a good idea to reprofile your screen every six months.



A hardware calibration device will vastly improve print quality



Mid-range Print Quality settings give the best speed/quality combinations

11 Explain print speed and quality

It can be difficult to see the difference in quality between prints made with 1440dpi and 2880dpi settings. Prints made with the finest possible ink droplets, such as 2880dpi, take much longer to print than those printed at 1440dpi and show little

visible benefit. Many of the better printers use dynamic dot distribution to drop only the smallest dots in finely detailed areas when printing with the faster 1440dpi setting. At the finer 2880dpi, smaller dots of ink are put down everywhere, doubling the time it takes and with little visible advantage in detail.



The black cartridge became blocked during this print

12 Why do my prints have lines/bands across them?

When your inkjet has a blocked nozzle, you'll see faint white lines on your print lying parallel to the direction of the print head, or your print will have an unexpected colour cast (see above). In your printer software utility, run a head-cleaning routine to see if this solves the problem. Using cotton or textured inkjet papers often creates nozzle blocks and these can take a couple of runs of the cleaning routine to clear.

Always print the test sheet to see if the blockage has cleared. Many new inkjets have by default an auto head-cleaning routine that starts each time you switch your printer on – switch this option off, as over time it will waste an enormous amount of ink. White dots on a print running perpendicular to the print head are a sign of head-alignment issues and can be caused after printing with thicker paper or card. Use the utility again and run the printer-head alignment routine to get it back into position.

SIGMA

Welcome to the world of zero distortion.
The ultimate 12mm ultra-wide-angle
performance.

A Art **12-24mm F4 DG HSM**

Padded case included.

Available for Sigma, Canon and Nikon AF cameras.

Made in Japan



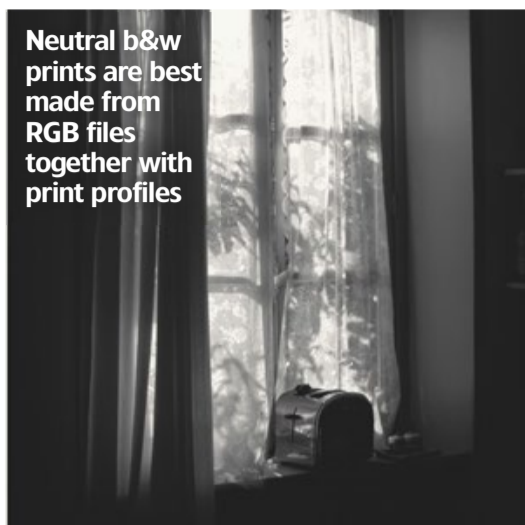
Mount Conversion Service

Change your mind? Change your mount.
Mount Conversion Service. Only by SIGMA.



SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

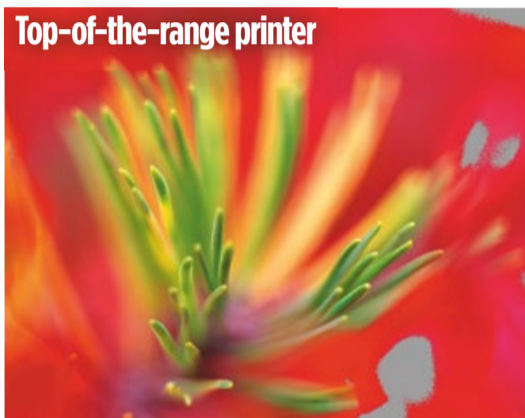
Neutral b&w prints are best made from RGB files together with print profiles



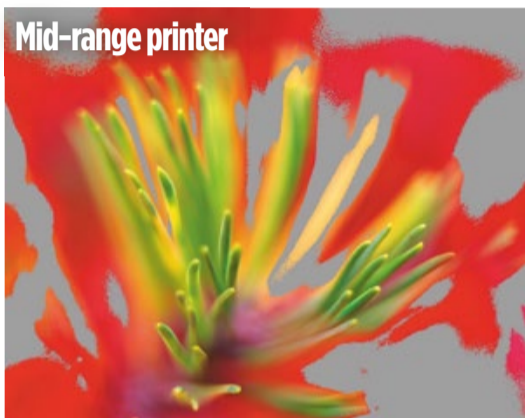
13 Why do my black & white prints have a slight colour cast?

Colour casts in black & white prints can be caused by many things, including not using a print profile and blocked printer nozzles. For the best results, keep your image in RGB mode and avoid printing black & white inkjets using just the black inks, as this reduces fine detail. Alternatively, try the online Ilford Lab service. Ilford Lab prints onto resin-coated silver gelatin paper, rather than colour C-type paper, creating neutral and colour cast-free prints.

Top-of-the-range printer



Mid-range printer



14 How do I choose a reliable printer?

Currently, there are 16 colours employed in the world of inkjet printing. In addition to the standard CMYK and their lighter versions, recent innovations have introduced red, green, orange and blue. Prosumer inkjets are based on an eight-colour set, which includes three strengths of black, but the latest high-dynamic-range printers use an inkset that includes green and orange. These extra colours really extend the

gamut of the device. There are three price tiers to consider: an A4 all-in-one with separate inks (try the Canon Pixma MX925, £110), an A3+ professional inkjet with nine pigment inks (try the Epson SureColor SC-P600, £500), or an A2 proofer style (try the Epson Stylus Pro 4900, £1400, with 11 pigment inks). The images above show the gamut warning for a saturated image made using a mid-range printer (right) and a top-of-the-range printer (left). More inks mean less lost colour.

15 Are there benefits to digital C-type prints?

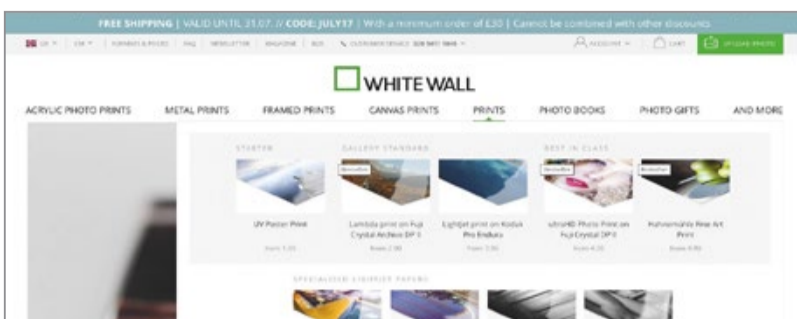
Many people prefer to print digital C-types as they offer great dynamic range, rich colour saturation and fine resolution. There's also the added benefit of chemical permanence. Digital C-types are made up to 12in wide on mini-lab systems such as the Frontier or Noritsu, and larger prints on

Chromega or Lightjet systems. Most C-type printing services can be accessed online with prints returned in the post. Just like inkjet paper profiles, chemically processed C-types have their own print profiles. Professional labs such as ThePrintSpace provide free bespoke print profiles for all their different C-type papers that you can download and use in your workflow.

C-types are fast with excellent quality, and are the cheapest way to make volume prints



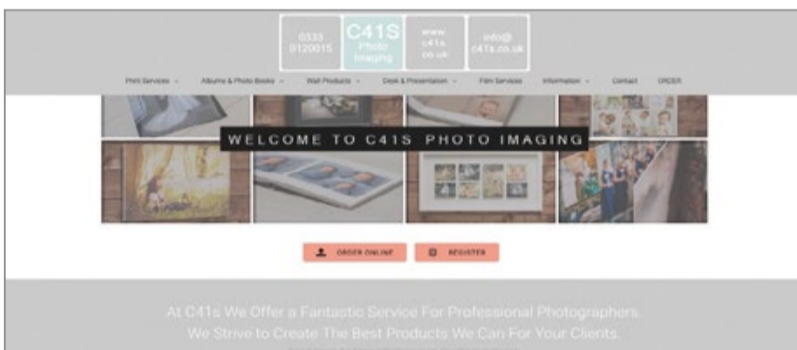
PRINTING SERVICES TO TRY ONLINE



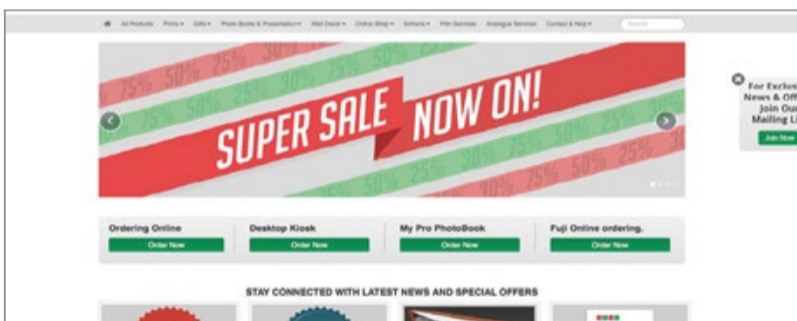
Whitewall uk.whitewall.com



ThePrintSpace www.theprintspace.co.uk



C41s www.c41s.com



DS Colour Labs www.dscolourlabs.co.uk



Ilford Lab Direct www.ilfordlab.com



Peak Imaging www.peak-imaging.co.uk

GILLIS
LONDON

Win!

A gorgeous Gillis London bag!

Total
prize value
£760

Enter our exclusive
competition – you could win
one of three camera bags
from **Gillis London**

IT'S A shame to buy the best camera body and lens
you can afford and then lug it around in a tatty rucksack
or courier bag. Far better to keep your precious equipment
in a beautifully made, bespoke leather bag, such as those
made by Gillis London (www.camerabags.gillislondon.com). And here's
your chance to win one for free, as we've teamed up with Gillis London to
offer three of the company's superb camera bags, worth a total of £760!



First prize

Gillis London Rucksack

**WORTH
£325**

- Vintage leather with padded adjustable shoulder straps and bespoke hardware.
- Two interchangeable quilted detachable trays, each with flexible quilted dividers.
- Top opening with strong zipper and two metal pullers.
- Inside open pockets allow more storage and the front zipped pocket is perfect for laptops or documents.
- Accommodates a pro DSLR with pro telephoto zoom lens attached, or up to three lenses, flashgun, smartphone, tablet, batteries and personal items.

HOW TO ENTER

All you have to do to be in with a chance of winning one of these high-quality camera bags is simply visit www.amateurphotographer.co.uk/gillis and answer the question below:

Q Gillis London's camera bags are called 'Trafalgar.' In which major European war was the Battle of Trafalgar?

A First World War **B** Crimean War **C** Napoleonic Wars

The first, second and third-prize winners will be drawn at random from the correct entries received after the closing date. Full terms and conditions can be found on the AP website at www.amateurphotographer.co.uk.

The closing date is 7 October 2017



Second prize

**Gillis London
Messenger Bag**

- Vintage leather with sturdy padded adjustable shoulder straps and bespoke metal fittings.
- Quilted detachable tray with Velcro walls.
- Top zipped opening allows for easy access to items in the tray. Back zipped pocket accommodates a 13" laptop.
- Padded bridge for compact tripod.
- Bag fits mirrorless camera, zoom lens, two lenses, smartphone, media cards and personal items.

**WORTH
£275**



Third prize

**Gillis London
Compact Bag**

- Vintage leather handcrafted with strong bespoke retro look metal fittings.
- Inside walls lined with Velcro with flexible dividers to protect kit.
- Zipped and open internal pockets.
- Adjustable leather shoulder strap.
- Further front open pocket and back zipped pocket.
- Accommodates mirrorless camera with standard lens; two compact lenses, filters, memory card, iPad Mini.

**WORTH
£160**

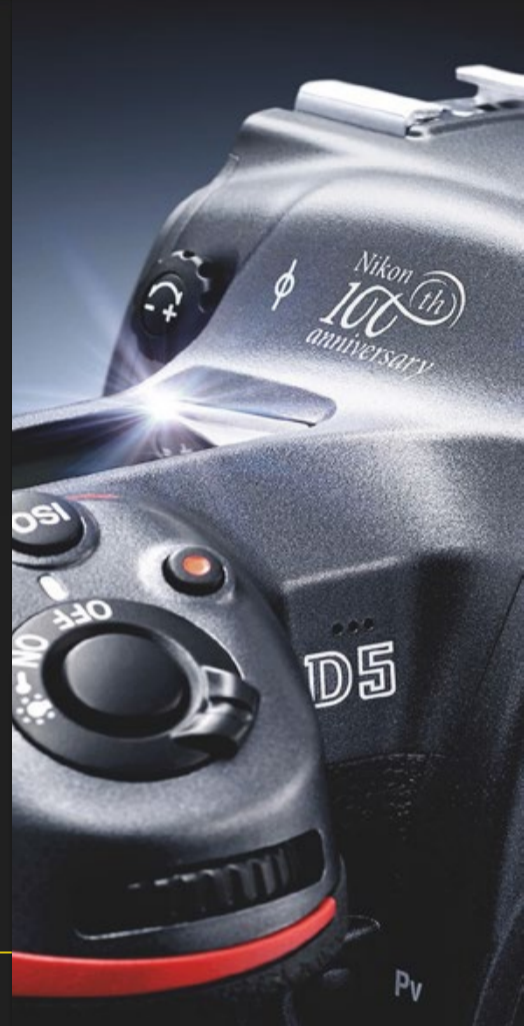
For your chance to win visit www.amateurphotographer.co.uk/gillis

Grays of Westminster®

Exclusively... **Nikon**



Special Edition D5 Body £7699.00
with presentation case



**Special Edition f/2.8 lens set: AF-S 14-24mm f/2.8G • AF-S 24-70mm f/2.8E ED VR
AF-S 70-200mm f/2.8E FL ED VR £7699.00**

Nikon th100
anniversary

SPECIAL EDITION PRODUCT RELEASES

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



Special Edition AF-S 70-200mm f/2.8E FL VR
With lens element presentation display and case **£3599.00**



Special Edition D500 Body £2599.00
with presentation case



**LIMITED
AVAILABILITY**

**Order now to avoid
disappointment on:**

☎ 020 7828 4925

Sales start end
of July 2017

LOCATION GUIDE

Loch Harport

A boat graveyard on the Isle of Skye offers plenty of scope for shots of peeling paint and old ropes, says **Jeremy Walker**

KIT LIST

▼ 24-70mm zoom lens

A 24-70mm zoom (full frame) is very useful at this sort of location for a variety of shots, from wide views to abstract angles. A 105mm macro lens is ideal for shooting detail and close-up shots.



▼ Lee Stopper filters

It goes without saying that a tripod is useful, especially if you are going to use any of the Lee Filters family of Stopper filters for blur and motion around the boat when the tide comes in.



► Midge repellent

At this time of year you need a good midge repellent. Some people swear by Avon Skin So Soft dry oil spray, although I haven't tried it personally.



LOCH HARPORT is a small sheltered sea loch on the western coast of the Isle of Skye, in Scotland. The loch is surrounded by hills, and with the magnificent brooding mass of the famous Cuillins not far in the distance, it's a suitable background for any Skye landscape image. The loch is reached along the B8009 that leads from the picturesque Sligachan to Dunvegan road, signposted Carlost – look for the wonderful 8ft-high scarecrow carving next to the signpost.

The B8009 leads to several worthwhile locations, but your main goal (apart from the Talisker distillery) should be the cemetery just before Merkadale. As you start to ascend the hill it will be 200m below you to your right. There is a small, unmarked, single-track lane that leads to a parking area next to the cemetery. The cemetery is small and well kept but of little photographic interest. Instead, your attention should be directed towards the tidal bay 50m or so east of the car park.

On the shores of this bay you will find the remains of three small boats. You could happily spend a few hours shooting views and close-up details here. As well as the three decaying wrecks, it is worth taking a short walk around the bay to the right of the boats. There is a long fence that runs into the water and this has excellent photographic potential – especially at high tide with a Lee Big Stopper.

© CROWN COPYRIGHT 2015 ORDNANCE SURVEY MEDIA 009/15



Above: Peeling paintwork leads to a striking abstract Nikon D810, 24-70mm, 1/100sec at f/11, ISO 200

Right: At high tide one of the boats fills with water Nikon D810, 24-70mm, 8mins at f/11, ISO 64



Jeremy Walker

Award-winning professional photographer Jeremy Walker has been shooting landscapes, architecture and people for more than 25 years. Visit www.jeremywalker.co.uk.



Aside from detail shots, the loch and its resident boats lend themselves to wider views Nikon Df, 28mm, 1/640sec at f/11, ISO 400

Shooting advice

THE BAY, with its slowly decaying boats, is an ideal summertime location, and although you may not want to be shooting a sunrise at 4am or a sunset at 10pm, it's quite possible to shoot when the sun is high and the shadows are harsh. It is a location you may well have to yourself, as the majority of tourists pass by on their way to the distillery. Other photographers head to the more famous (and crowded) Fairy Pools along the Glen Brittle road, a quarter of a mile along the B8009.

To shoot the bay and the one boat still in the water, you need to check the tide timetables. High tide is a must, as the boat fills with water, making it a great subject for long exposures.

Do not dismiss the other two boats, as they lend themselves to macro and abstract images. With their peeling paintwork, textured wood, ropes and an old anchor, there is plenty to shoot in such a small area.

With harsh contrasty light and a high sun, the subject matter on offer lends itself to thinking and shooting in black & white.

Food and lodging

THE ISLE OF SKYE is a major holiday destination, so accommodation can get booked up well in advance of the summer months.

A well-situated spot for many of Skye's photo locations is the Sligachan Hotel, eight miles east of Carbost on the junction of the A87 and A863. There is also a sizeable campsite opposite the hotel. Apart from lodgings, the hotel serves everything from coffees to cooked meals.

Warning Extreme care should be taken around the boats. They are rotting and may not be stable or safe. Climbing into them is not recommended.



Keeping it minimal

In a culture geared towards consumerism, maybe it's worth taking time to focus on creative vision and not fancy gear, says **Simeon Smith**

ALL PICTURES © SIMEON SMITH

Some choose minimalism, while others have it thrust upon them. A year or so ago my better half began her own journey into minimalism and at first I dismissed it as faddish and obsessive. However, slowly but surely minimalism has won me over in almost every aspect of my life. It's easy to see why minimalist philosophies are growing in popularity. In a culture that is geared towards consuming, we've quickly found that for the most part buying more things and lining them up on Swedish flat-pack shelves doesn't make us happy.

I mostly shoot film. People accuse me of being either a Luddite, a hipster – or both. In a world of system updates, iPhone launch parties and planned obsolescence, making photographs with limited, purposeful and enduring gear, focusing on community and

excellent artistic output, goes against the grain. Minimalism keeps me focused – focused on learning how to get the best out of limited gear; focused on purposefulness in every element inside the frame; focused on the subject, and serving the image; focused on a creative vision, not on fancy gear I want to try out.

Minimalist gear

At first, when wanting to approach minimalism in my photography, I felt pretty well versed when it came to the artistic side of things, but when it came to gear, my minimalism idea fell flat on its face. I may have got rid of plenty of unnecessary possessions over the past year, halved my wardrobe, decimated my CD collection, and thoroughly de-cluttered my living space to help me to de-clutter my headspace, but I'm still a massive hoarder of



Portraits don't have to be of a subject's face – try to capture body language

film cameras. I have everything from Holgas to Leicas, and while I love shooting with all kinds of cameras and lenses, I'm always making silly mistakes because I haven't spent enough time with each piece of gear. Each camera has just a few rolls of film put through it before my attention turns to another piece of kit.

I was inspired to take my minimalism with gear more seriously when I saw an interview with Henri Cartier-Bresson. He was asked about his gear, and I was surprised to find out that for almost all of his work he used one camera, a Leica, and one lens, a 50mm prime. Looking at Cartier-Bresson's composition you can



Find the shot no one else is taking. I've seen dozens of photographs of Pennard Castle, but a lone wall against a vast empty sky captures the feeling of the place for me



Simeon Smith

Simeon Smith is a digital creative with an analogue heart. He lives on the Gower Peninsula with his family and pet tortoise, carrying a 1938 Leica IIIa everywhere he goes. He spends far too much time on Twitter and Instagram (his username is @_simeonsmith on both). See his portfolio and blog at www.awonderfulkindofimpossible.co.uk.

see that he knew his field of vision through that set-up so well, and I'd like to suggest it is because he spent decades with the same set-up.

A photographer who takes 'gear minimalism' even further is Daido Moriyama. For much of his street work he uses a Ricoh compact camera. He's been quoted as saying, 'Any camera is fine. It is only the means of taking a photo.' It's easy to see how the simplicity of use of his camera has helped his singular vision, taking shots of scenes other people might have walked past.

I've enjoyed shooting as much with a simple, automatic Lomo LC-A compact as I have with SLRs with multiple lenses and filters. A simpler set-up allows me to be more spontaneous, and to always have my camera on me, taking different photographs than I perhaps would if I were carting much more gear around.

Minimalist technique

You might think you could never get rid of your full complement of L lenses or eight primes at different focal lengths, but minimalism isn't just about using simple gear. It's a philosophy that can be applied to any area of your life or work. I've shed gear through my journey into minimalism, but the biggest impact has been a change in what I look for in my frames.

I try to make my frames subtractive, taking photos of the simplest expression of an idea. I shoot a lot of street photography, and will often shoot a scene, reconsider, and then shoot just one close-up of one element of the scene. Robert Capa is credited with the quote, 'If your photographs aren't good enough, you're not close enough.' Using simple gear and shooting quite close to subjects also forces me to move around a scene, and see

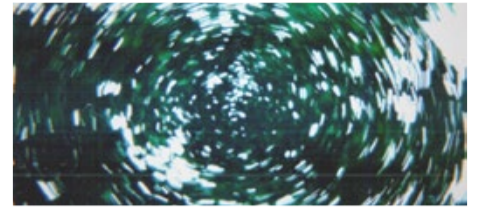
things from different angles. Photojournalist Ernst Haas said, 'The best zoom lens is your legs,' and when getting closer to my subjects I always notice other details or textures I want to bring out in the images I'm making.

Texture is another huge component of my minimalist work. By stripping elements out of the frame, everything left in the frame is left open to scrutiny. The grain in some wood becomes the subject rather than the background. A pattern in some rust takes the main stage rather than being a tiny part of a whole.

Minimalism, however, should serve *you*, not the other way around. If it's not helping you compose a great photograph, then it's fine to resolutely ignore the philosophy. Simple ideas are best expressed simply, but complex, intricate work can require busyness to truly shine.



ASSIGNMENTS



Get abstract

Make a photo where the subject is unrecognisable. You could use intentional camera movement, long exposure, or just get creative with focus, light and composition.



Move your feet

If you own a wideangle lens, use it exclusively for a week. If you don't, wind your zoom lens all the way in. Your legs are the best zoom lens. Make sure your subject fills the frame, even though this can mean getting uncomfortably close.



Shoot for texture

Create some images that you want to reach into and touch. Keep things as sharp as possible, and shoot up close. Using double exposures can make the mundane otherworldly. Play around with contrast and vignetting in post-production to add interest.



Alternative portraits

What is it that makes your subject unique? Is it their hands? Their posture? Portraits don't need to include the subject's face. They need to capture the essence of the person.



Passing through

Catch people as they enter or leave your viewfinder. Ignore normal composition rules and kick back against the rule of thirds. Some blur, real or added, can provide urgency to this kind of shot.



Reducing the depth of field through composition and a wide aperture can bring simplicity to a shot



Get inspired

Don't just look to other photographers for minimalist inspiration – cross-pollinate your creativity with other art forms. I've always loved simplicity as well as clear, bold ideas in all kinds of art. The first time I visited the Tate Modern in London I stood in front of a Rothko for ages taking in every brush stroke.

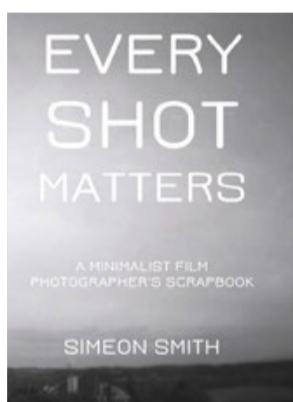
Minimalism in the darkroom

Discovering minimalism has allowed me to experiment more, without fear of inadequate kit or lack of knowledge. The joy of doing the best job I can within certain confines was perhaps most evident when I set up a minimalist darkroom. Instead of spending hours learning how to get to grips with loads of complicated gear, clearing out a room and light-sealing it, I started with a tank, some chemistry and a cheap film scanner in the cupboard under the stairs. I learnt to make contact prints from 6x12 negatives with a windowpane and a desk lamp. I worked after dark, when the lights in the house were off.

Results may vary

It's been about a year since I started taking my wife's suggestions seriously – that maybe I had too much stuff, and more

Motion blur is your friend. Lower your shutter speed and capture the emotion of movement



Every Shot Matters: A Minimalist Film Photographer's Scrapbook is an art book by Simeon Smith about creativity and analogue photography. It was produced via a Kickstarter campaign, which was fully funded in just four hours. You can order the book, ISBN 9781389974458, via Amazon or from any good bookshop.

stuff wouldn't make me happier. Around six months ago I started writing about minimalism in my photography. I've found that for me minimalism is:

Pervasive I started looking at minimalism in photography, and before I knew it half my possessions had left the house, my wardrobe had been decimated and my diet had changed.

Infectious I caught it off my wife. Maybe you'll catch it from me.

More than an aesthetic But the aesthetic is pretty damn cool.

Green I was taught the three Rs. Reduce, Reuse, Recycle. The less you consume, the smaller your footprint will be.

Cheap I'd love to say that I've saved money doing the whole minimalism thing, but I can only say that I've spent it on things that really count.

I guess, for balance, minimalism isn't:

Going to solve problems with materialism I still have an unhealthy relationship with stuff.

Going to make me happy It can only subtract things that make me unhappy.

Going to be easy Our society and culture are geared towards buying and selling things we do not need.

An identity Our value is within ourselves, not our perspective on owning less stuff.

A destination It's a journey. I look around my still-overcrowded studio and sigh in disbelief that the more stuff I get rid of, the more stuff appears. I will get further down this road – join me.

CAMERAS I NO LONGER OWN

If you're not using a camera, give it to someone who will really enjoy experimenting with it. Here are five cameras I no longer own:

Diana Mini

With its beautifully soft lens and amazing light leaks, this is the only half-frame camera I've owned, and while using it my film-processing costs were incredibly low. But it jammed far too often to enjoy shooting with it.

Lomo Cosmic Symbol

My first love may have gone but it's never been forgotten. Some cameras I have let go because someone else could use them better than I could, and this is one such example. The Cosmic Symbol is a great fully manual compact to learn on, but it was time to pass it on to someone who wouldn't just keep it on a shelf.

FED-3 rangefinder

This one started my Leica thread-mount obsession, but with a Leica on the shelf there was no room for it. I wasn't going to shoot with it any more, so I passed it on to someone who would.

Holga 120 TLR

Sometimes I feel like such a gullible sucker. I'm not sure why I felt I needed a waist-level viewfinder on a plastic toy camera, but I bought one anyway, because... well, I wanted it. I took it on holiday to Lake Garda with me, and it hardly left my bag.

Zorki S

This had a beautiful engraving on the top-plate – which is a really stupid reason to own a camera.



Trade in to trade up



It's easy as 1, 2, 3



Step 1

Request a quote
online or by phone



Step 2

We'll collect your
gear for free



Step 3

Spend your credit
and get shooting

Visit www.wex.co.uk/part-ex to submit a quote or
call us on **01603 481836** Monday-Friday 8.30am-6pm

Peter Capaldi

Harry Borden looks back on a stressful but successful shoot with the soon-to-be-regenerated Doctor Who

When I'm commissioned, to shoot a portrait, I'm usually given a free hand to photograph the subject in the way I choose. Editors know the kind of images I'm going to produce, so I simply shoot as wide a range of portraits as I can in the time available.

However, sometimes I'm given a more detailed brief and have to work within certain constraints. When I was asked to photograph the actor Peter Capaldi for the *Sunday Times Magazine* a few months ago, I was specifically asked for an upright portrait, quite simple and stark, against a white background. The editor also wanted images that referenced Irving Penn's famous 'Corner

Portraits', made in the late 1940s. In this series of images, Penn photographed major figures of the day in a narrow, claustrophobic corner space.

It's always tricky when magazines have an image in mind that the photographer has to somehow emulate, especially when that image is an all-time classic set-up. Penn's pictures were probably taken in a studio lit by beautiful north light and his set would have been a well-crafted permanent fixture. However, when photographing Capaldi, I had to recreate Penn's style in a couple of hours on a *Doctor Who* film set in Cardiff Bay, where the least important thing going on was my photo shoot.

As is often the case, the shoot was very stressful. Everyone

tried to be accommodating, but it was a film set operating to a strict schedule and the people working there were busy. I asked if a set could be built for the pictures and they got two pieces of 8ft tall MDF, fixed them together and sprayed them white. They did their best, but I wanted to use natural daylight, which was already fading on a late afternoon in March. I knew if I had to light these plain, smooth boards with flash it would look terrible, so they weren't suitable at all.

Instead, I looked around and found two canvases on the set. They had a texture to them, so were much better. The *Doctor Who* art director helped me bolt them together and I put them in a sheltered outdoor area where they were lit by daylight. But Capaldi was delayed and it was getting darker by the minute.

He eventually arrived with an entourage, which included a stylist and a groomer. He had been given a suit to wear and looked very well turned-out. He was also very accommodating and nice to deal with, the complete opposite of the Malcolm Tucker character he played in the BBC series *The Thick of It*.

However, he looked very tired. While we were talking, he pointed to a hotel across the bay and said that during the week he was on the film set all day, then at night went back to the hotel to learn his lines for the next day. He was only able to go home and see his family at the weekend. This relentless schedule went on for months. I felt quite sorry for him. The financial rewards, and being part of the massive *Doctor Who* legacy, were counterbalanced by the never-ending grind of producing hours of content.

I explained that usually the portraits I shoot are a record of the relationship I have with the

With the daylight fading fast, Harry was able to capture this Irving-Penn-style 'corner portrait' of Peter Capaldi
Canon EOS 5D Mark III, EF50mm f/1.4 USM, 1/60sec at f/4.5, ISO 400





This image of Capaldi with his eyes shut was used over a full page in the *Sunday Times Magazine* Canon EOS 5D Mark III, EF50mm f/1.4 USM, 1/125sec at f/6.3, ISO 200

subject, but on this occasion I was in a rush and had to get some pictures before it got dark. He was fine with that. We went to the set I'd made outside and I photographed him with my Canon EOS 5D Mark III. Even pushing the ISO to 400, the shutter speed was 1/60sec – slower than I'd have liked.

After shooting the scenario that relied on natural light, I could relax a bit and brought him inside for a different set-up. I shot him against a piece of distressed plywood I found in the studio, then finished off with some close-in shots against a white backdrop, as the *Sunday Times Magazine* had requested. For those images, I lit him with one softbox from the side and a raw flash head flagged off, so the light just hit the side of his face.

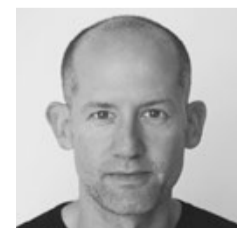
For one of these images, I asked him to close his eyes and raise his eyebrows. I've taken several of these 'eyes wide shut' portraits of my subjects and I find it a very effective and poignant way of shooting people. It opens the face out and gives them a relaxed appearance. In Capaldi's case, it makes him look very different as his big, intense eyes are such a feature of his appearance.

Capaldi was very generous with his time and gave us just over an hour for the shoot. The picture with his eyes shut was converted to black & white and used over a whole page in the *Sunday Times Magazine*. Although he was absolutely beat at the time, it doesn't diminish the power of the shot, and in a way it adds to his craggy, lived-in look.

As told to David Clark



Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards and

in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery holds more than 100 of his images. His new book, *Survivor: A Portrait of the Survivors of the Holocaust*, is available now.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Roberto Pavic, Croatia



As you can see from this selection, Roberto's favoured genre to shoot is landscape photography, particularly when those areas lie close to water. Many of his subjects are nearby rivers, lakes and the ocean. Reflections in the water, he says, give the landscapes another dimension. Roberto's favourite time to shoot is early in the morning where he can be all alone in a location and experiment with long exposures. His next aim is to tackle Iceland, where he hopes the area will challenge him and hone his skills.
www.facebook.com/robertopavicphotography

Misurina, Italy

1 A great example of Roberto's ability to draw out an extra dimension using the reflection of Lake Misurina
Canon EOS 6D, 24-105mm, 0.6secs at f/22, ISO 50, tripod, Lee 0.9 soft-edge grad filter

Hallstatt, Austria

2 While many photographers prefer sunny conditions, here we see just how beautiful winter weather can be
Canon EOS 5D Mark II, 16-35mm, 10secs at f/22, ISO 50, tripod, Lee 0.9 soft-edge grad filter

2



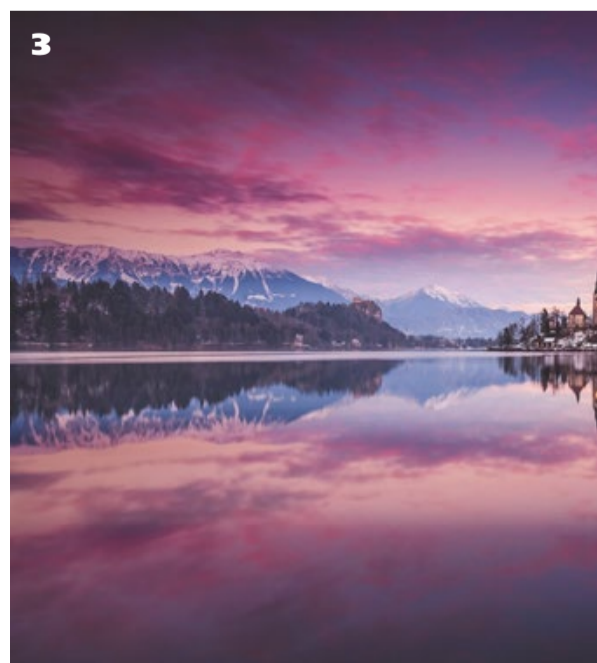
Bled, Slovenia

3 An image of genuinely awesome scale. Using a wideangle lens was a perfect choice for this scene. It really emphasises the scope and breadth of this magnificent location
Canon EOS 5D Mark II, 16-35mm, 5secs at f/14, ISO 100, tripod, Lee 0.9 soft-edge grad filter

4



3





Manfrotto The Reader Portfolio winner chosen every week will receive a Manfrotto PIXI EVO tripod worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Bled, Slovenia

4 Smooth water, smooth clouds, diffused light, and water combine for a rich and atmospheric portrait of a gorgeous Slovenian landscape
Canon EOS 5D Mark II, 24-105mm, 90secs at f/10, ISO 100, tripod, Lee 0.9 soft-edge grad filter

Laghi di Fusine, Italy

5 Here, Roberto has increased the sky's orange tones to contrast with the blue mountains
Canon EOS 6D, 16-35mm, 1/5sec at f/22, ISO 100, tripod, Lee 0.9 soft-edge grad filter



Building on success

While historic buildings are a popular photographic subject, modern structures can look also amazing. Architectural photographer **Janie Airey** explains why she is passionate about clean graphic imagery

A lot of readers will have eagerly taken photos of the Shard in London, Selfridges in Birmingham and the Dubai skyline, but what does it take to succeed as a professional photographer of modern architecture? For Janie Airey, one of the UK's most respected specialists in this area,

Below: Longchamp London store
Canon EOS 5D Mark II,
16-35mm, 1/640sec at
f/2.8, ISO 800

Below right: The Grove, Miami, USA
Canon EOS 5D Mark IV,
24-70mm, 1/640sec at
f/2.8, ISO 160

it's about having a passion for the subject – or, in her case, a passion for clean graphic imagery with space and good lines.

'The more modern buildings lend themselves to this, and have plenty of natural light or well-designed artificial light,' Janie explains. 'They also reveal innovative approaches to design and shape, and are exciting to capture.'

While modern architecture may seem a challenging subject for any photographer, one of the biggest challenges for Janie is timing.

'As a photographer, you usually get into the building before people move in but after all the "snagging" when contractors are given the chance to rectify faults has been done. So the challenge is to avoid accidentally including workpeople in hi-vis vests up ladders, or plastic protective coverings that are only removed at the last minute.'

And then, of course, there is the great British weather.

'Even if both of these elements are against you, it's always possible to get something from the shoot,' Janie asserts. 'However, you may have to make it the day when you spend time doing more detailed shots, and then go back to get the wider shots.'

Savvy marketing

There are a lot of architecture photographers out there, so how, we wondered, does Janie make her work stand out from the crowd and attract new clients?

'A good website is a *must*,' she



ALL PICTURES © JANIE AIREY

The Bower Building,
Stockley Park,
London
Canon EOS 5D Mark IV,
70-200mm, 1/200sec at
f/5.6, ISO 800



emphasises. 'Don't overcrowd it, though. You don't have to show everything, as it's an introduction. Be active on social media, too, but again, don't overdo it. I'm a member of the Association of Photographers, which clients can use as a resource to find new photographers.'

As Janie explains, smart marketing is crucial for any photographer.

'I send the occasional mail-out of postcards, and I've even had a newspaper printed with images and text that I sent to relevant architects. I intersperse commissions with personal projects, as it keeps your work fresh and current.'

While you don't need to be a trained architect, Janie insists that architecture has to interest or excite you – or why bother to shoot it?

'I learn as I go, and if you're spending a day with an architect capturing their building, it's good to

know something about what they're trying to achieve,' she says.

Who needs tilt and shift?

A lot of specialist gear is targeted at architectural photographers, such as expensive tilt-and-shift lenses, but Janie reckons they aren't always necessary.

'Most architectural photographers use tilt-and-shift lenses, but I don't,' she says. 'You can see it in my work, but I don't mind as I like approaching architectural photography in a slightly different way.'

This streamlined approach also informs how Janie shoots.

'I don't spend ages setting up one "definitive shot" from a tripod,' she says. 'Rather, I move around a lot, and shoot instinctively. The light may "pop" or reflect off something, and you've got five minutes to capture it. I treat photographing a building a bit like telling the story of the building – as if it



Janie Airey's top tips

1 Tell the story of the building. So as well as your safe wide shots, capture details or interesting elements either up close on a wide lens, or far away and zoom in to flatten them out.

2 Think about where you're shooting from. Don't just stand and shoot from where your head height is. Get up high or lie down. The more you move around, the more you'll see.

3 I like simplicity – don't make an image too busy. Viewers need breathing space, too.

4 Really think about the light. It's crucial to understand how it translates two-dimensionally. Some buildings suit bright, harsh light and others a grey, flat sky. Try different approaches, and when you're happy with the result remember it and use the technique again. In that way you start to build up a style of your own and your work will sit comfortably together on your website or gallery. Keep it fairly simple and your work will start to gel.

5 Composition is key, obviously within the image but also in how you present your work or the story of the building as a whole. Think about how you lead the eye into an image with diagonals or space. When you present the project, make sure you present the images in a coherent sequence.

6 For maximum detail, shoot raw if you can. I like Capture One as it enables you to pull out shadows, take down highlights and tweak colour balance, among other things, to maximise the finished photo.

The Grove, Grand Bay, Miami, USA Canon EOS 5D Mark IV, 70-200mm, 1/500sec at f/5, ISO 320



The Grove, Grand Bay, Miami, USA
Canon EOS 5D Mark IV,
70-200mm, 1/250sec at f/5,
ISO 320



Muraba Residences, Palm Jumeirah, Dubai
Canon EOS 5D Mark IV,
70-200mm, 1/320sec at f/5,
ISO 800

➤ was for an editorial story.' Good light is obviously crucial to great architectural photography, but being a jobbing pro, Janie has to be prepared to work at any time of day and at any time of year. 'I'm happy at any time,' she says. 'If the light is too harsh on one side of the building, then I will move round to the other side. There will always be something to capture. I like clean light, so I guess if I had to choose I'd start very early to capture morning light.'

The importance of a recce

A key part of Janie's approach involves walking around a building to get a feel for it and how it is used, but time is not always on her side.

'If possible, I'll try to look around before I start shooting' she adds. 'It helps to work out where you may get good vantage points to capture the wide shots, which the client may not



Award-winning London-based photographer Janie Airey has been shooting commercially for 16 years and specialises in modern architecture. See www.aireyspaces.com. A new book featuring Janie's images, called *Unseen London*, will be available from 26 October, published by Hoxton Press.

have thought of. This may involve getting access permissions if it's from another building. So a recce is invaluable, and it really helps to work out the light and activity around the space.

'Most of the time this is a luxury, though, and you have to just get in and work instinctively. But you generally have someone with you who has worked on the build, and who knows the space inside out.'

Janie has worked all over the world, but reckons there are still lots of buildings she is itching to shoot.

'I'm currently obsessing about quite high-density urban living environments that have great green spaces built into the buildings and rooftops,' she says. 'I'm hoping to do a personal project in Singapore in the autumn to capture how they do it so well. I'd also like to photograph Calatrava's New York transport hub, or anything by the amazing Zaha Hadid.'





Behind the pictures

Five photographers reveal the story behind one of their images

- **Lighting tips**
- **Shooting candid travel**
- **Props and posing**
- **Landscapes at night**





Visitors heard from experts including AP's Nigel Atherton and Jon Bentley

Welcome

The Park Cameras Imaging Festival, which took place earlier this year at the firm's Burgess Hill and central London stores, attracted some 1,600 visitors.

Keen not only to get their hands on the latest kit from the photography world's top manufacturers, visitors also flocked to the numerous free talks on offer. Covering everything from how to get started with Lightroom, and introductions to the likes of landscape and macro photography, there were also presentations from various ambassadors for brands such as Canon, Fujifilm, Sony, Panasonic and Olympus.

If you weren't able to get to the Imaging Festival, don't worry, because we're bringing the best of it to you. On the following pages, you'll get the chance to learn from each of the brand ambassadors who were on hand during the day, as well as hear their top tips and discover the kit they use to achieve their pictures.

Turn to the back page to read more about the kit that got visitors excited - and watch this space for next year's Park Cameras Imaging Festival dates!

SPONSORED BY

PARKCameras 





Sleeping beauty

On a shoot in a cold, draughty country house, photographer **Wayne Johns** reimagines a legendary fairy tale



Wayne Johns

Fashion, beauty and advertising photographer Wayne Johns has been working in the industry for 25 years. An ambassador for Fujifilm, he's worked with the likes of Coca-Cola, *Marie Claire* and L'Oréal. www.waynejohns.com

THIS image was shot with a prototype of the new Fujifilm GFX 50S medium-format camera, and was one of the first shoots to take place in the UK with that camera. At the time, it was far from complete in many ways. It lacked several functions and the focusing had a mind of its own but even so, it was beautiful to shoot with.

The concept for this image was the story of Sleeping Beauty, with a modern edge. We shot it on location in a country house but what you can't tell is that there was no heating. In between shots, we had to warm up the model using hairdryers.

The lighting was a mix of daylight and flash. The sun was coming through windows to the right, while the light on the chest of drawers came from an open door behind. Shutters on the windows funnelled the light through. The sunlight was very strong for a short

period of time, giving a lot of brightness to one side, which drops off into shadow very quickly on the other. It was actually a very dark scene, although it doesn't look it from the shot.

I balanced the daylight with flash, using a Bowens Lumiair Octobox 90 above and to the right of the frame, to give some shadow direction on the model's face. An Octobox 70, almost directly behind the camera, gave a soft fill so that the shadows didn't fall off into complete darkness. I used diffusers on both lights to keep things soft.

There were strong winds outside and the clouds were moving fast, so the light kept changing. I had to keep an eye on things and grab the shot when the scene looked at its best, otherwise the ambient light I had exposed for would have been out of balance.

Wayne's top tip

Approach your shoot as a story, asking your model, or models, to act rather than pose, which can look a bit rigid. When they start to act, you get a lot more emotion and expression in the face, and their body language follows. Give them a start point and an end point, and track the subtle changes with your camera.

MY FAVOURITE KIT



Fujifilm GFX 50S

Mirrorless medium format is a whole new realm of technology. The GFX 50S weighs less than a Canon EOS-5D but is jam-packed with features. The Fujinon glass is out of this world, but you can also use old lenses on it with adapters.

PARK CAMERAS PRICE: £5,999

Manfrotto Pro Light Reload-55 PL

The amount of kit I have means I need a roller bag to transport it easily. This version from Manfrotto keeps it all safe and easily accessible.

PARK CAMERAS PRICE: £249



Gitzo GT3543LS Systematic

This tripod may look big and heavy but it's carbon fibre, so is very light. As far as heads go, I like Gitzo's Center Ball Head series, so opted for the new GH3382QD (£369), which is wonderfully smooth and precise.

PARK CAMERAS PRICE: £674



Revealing the texture in the flowing feather skirt was crucial to the success of this image
Fujifilm GFX 50S, GX63mm f/2.8 R WR,
1/60sec at f/6.4, ISO 250



High-speed sync flash allows Gavin to shoot at wide apertures for a soft, creamy background
Olympus OM-D E-M1 Mark II,
Olympus 40-150mm f/2.8 at 45mm, 1/5,000sec at f/3.2, ISO 200

Gavin Hoey



Most of Gavin's time is taken up shooting educational videos for AdoramaTV on YouTube, a channel with some 600,000 followers. An Olympus ambassador, he also shoots his own videos and runs workshops.
www.gavtrain.com

MY FAVOURITE KIT

Olympus OM-D E-M1 Mark II ▶

I use no other camera. The in-body stabilisation is superb – I can shoot at incredibly slow shutter speeds and still get sharp shots. The 121 AF points are invaluable for getting the focus point right on my sitter's eye.

PARK CAMERAS PRICE: £1,849



SanDisk 32GB Extreme Pro SDHC UHS-II ▼



I learnt the hard way that you need fast memory cards. This one has very little lag – it doesn't spend ages writing to the memory card, and images are much faster to download from it.

PARK CAMERAS PRICE: £24.99

Sekonic L-308S Flashmate ▶

This is Sekonic's smallest, lightest and most basic meter, and it's fabulous. It's no-frills and is ultra-reliable. I've had mine for years and couldn't live without it.

PARK CAMERAS PRICE: £179



Kerry, Gatwick Aviation Museum

A themed portrait shoot meant **Gavin Hoey** could try out a long-awaited, high-speed sync flash unit

THIS image was part of a tutorial on portrait photography I shot for AdoramaTV. Once I've finished a video, I always shoot a few more images for myself. It gives me the opportunity to have a bit of fun, as well as test myself, the location and the lighting.

I volunteer as a photographer at the Gatwick Aviation Museum, so I get to use the facilities, too. It has a collection of vintage aircraft, hence the look of the model. Most of my portraits aren't straight head shots – I like to work to a theme, and style everything accordingly. The influence for this image was Amelia Earhart. Aircraft aficionados will be able to tell that the plane in the picture is from the wrong era, but I like to use a bit of artistic licence...

From a photographic perspective, the most important thing about this image is that I shot it using high-speed sync (HSS) flash – the Godox AD600. This is something that has only recently become available to Olympus users and I've been waiting impatiently for it to come along. For a shoot such as this, it means I can go beyond the restrictive standard flash-sync shutter speed of 1/250sec and push my Olympus OM-D E-M1 Mark II all the way to its maximum

shutter speed of 1/8,000sec. I can then shoot wide open at f/2.8 and get the sort of creamy, out-of-focus background that you see here, with the HSS flash lighting the model and the ambient light illuminating the background.

The flash is simply a single light with a 1m round softbox, placed to the side of the model and at an angle of around 45 degrees. When metering, I underexposed the background by about one stop in order to retain detail in the sky, while a softbox fills in any shadows and softens the appearance of the model's skin.

Once I'd loaded the raw file into Photoshop, I warmed up the colours a little, increased the vibrance and pulled the clarity down a touch.

Gavin's top tip

Props can make a huge difference to a portrait shoot, helping to lift it from an ordinary people shot to something that tells a story. Not only that but a prop also gives the model something to interact with. There are images from this shoot where Kerry is holding the camera or the goggles, giving her something to do with her hands. The camera came from a car-boot sale. It's always worth visiting these, and scouring charity shops, too, for interesting finds.



Shoot just before astronomical twilight to retain some magenta or indigo colour in the sky
Canon EOS 5D Mark IV, Canon TS-E 24mm f/3.5L II, 25secs at f/3.5, ISO 6400

Radio telescopes, Sierra Nevada

Winter in the Sierra Nevada gave **David Clapp** images of futuristic-looking radio telescopes

I WAS on a trip to California's Sierra Nevada and one evening, while descending from the ancient bristlecone pine forest, I spotted this radio telescope. After seeking permission, I was given clearance to photograph it.

Crucial to the success of this image is the use of the Canon TS-E 24mm f/3.5L II tilt-shift lens, which helped correctly convey the verticals. This lens has such a large image circle that when you raise it to correct the verticals, the image stays sharp right to the edges of the frame. The foreground-to-background sharpness is a result of pulling the focus slightly back from infinity, which is something that increases depth of field.

When shooting at night, the maximum ISO you'd want to go to with the Canon EOS 5D Mark IV is ISO 6400. Five years ago, I wouldn't have been able to go beyond ISO 800 at night, so this is a huge improvement for me.

Timing is critical when photographing something like the Milky Way, as the most successful images will be achieved in the period just before astronomical twilight ends. You can't really see it with the naked eye but it's around two to three hours before sunrise. At this time of night, you'll be able to depict the Milky Way very clearly, and

there will be a soft magenta or dark-blue tone in the sky. This is the best time to strike, as it's far more evocative.

Obviously, in this image there's some ambient light, too. The structures are lit by a building about 100m away, in which the lights had been left on for me. In addition, I carried out some painting with light. A bright light would have been too much, so I used a torch in which the battery was almost flat. An alternative would have been to cover it with a handkerchief or lens cloth. As the exposure was 25 seconds long, it gave me time to run into the scene, use the torch and run out again without being recorded.

David's top tip

It's important to understand the limits of your camera's ISO capabilities. Test its performance by doing a local night shoot. Begin by setting the camera to a wide aperture (f/2.8 is perfect) and push the ISO one whole stop at a time, to ISO 3200, then 6400. The EOS 5D Mark IV I used in this image works superbly up to 6400 but from here on, noise begins to overwhelm the benefits. Remember, cameras perform even better in good light, so don't test your ISO limits in the daytime.

David Clapp



Landscape, travel and architectural photographer David Clapp is regularly commissioned to produce images for the likes of AA Travel and Visit Britain. He's a Canon ambassador, and also runs workshops.
www.davidclapp.co.uk

MY FAVOURITE KIT

Canon EOS 5D Mark IV

This is an absolute leader in its field and is so versatile, it does the work of two cameras. Now I have everything I need in one camera body. The files are extraordinarily good and the colour is just magical.

PARK CAMERAS PRICE: £3,349



Canon TS-E 24mm f/3.5L II

I have used this lens so much, I've had to have it rebuilt. Whether I'm shooting landscapes, coastal work, architecture or stitched panoramas, its sharpness is exemplary.

PARK CAMERAS PRICE: £1,689

Canon EF 100-400mm f/4.5-5.6L IS II USM

Used with a 1.4x converter, this lens reaches 560mm, or attach it to an EOS M5 with the same converter to get the equivalent of an 892mm focal length. Incredible!

PARK CAMERAS PRICE: £1,789





The scattered light in this image is simply the effect of holding a prism in front of the camera's lens

Sony Alpha 7R II, Sigma 35mm f/1.4 DG HSM | A lens in Canon fit, with Sigma MC-11 adapter, 1/1250sec at f/2.2, ISO 200

Will Stedman



Will Stedman shot his first wedding when he was 17 years old (he's now 22). He shoots numerous weddings each year, both in the UK and overseas, and has been a Sony ambassador since late 2016. www.willstedman.com

MY FAVOURITE KIT

Sony Alpha 7R II ▶

I love this camera – it's highly customisable and has an awesome dynamic range. The 42.2MP resolution means if I want to push pixels around and sort out people's skin, I can.

PARK CAMERAS PRICE: £2,499



Sigma 35mm f/1.4 DG HSM | A ▼



I bought this lens as soon as people started raving about it. I use it wide open a lot, as being able to shoot at f/1.4 is important for me. It's a tank of a lens with a fast autofocus.

PARK CAMERAS PRICE: From £599

Sony FE 24-70mm f/2.8 GM ▶

I use this a lot for commercial work. When shooting with the Alpha 7R II, using face detect, I can lock the autofocus on to a bride's face as she walks down the aisle and track-focus the whole way. In sticky situations, it's the one I go for.

PARK CAMERAS PRICE: £1,899



Harriet and Matt

Seeing locations in a new way is a speciality for fast-rising wedding photographer **Will Stedman**

IF POSSIBLE, I like to do an engagement session with all the couples whose wedding I photograph. They're great fun and not only do they give me a chance to get to know the couple but they also allow me to try things I wouldn't otherwise. It's real run-and-gun stuff – and these guys ended up with 93 different images from the four-hour session.

I tend to do these sessions just before and at sunset, then finish in darkness. This image was shot towards the end of the session at the Oxo Tower on London's South Bank. I wanted to make the most of the neon lights that come on after dark. Initially, I backlit the couple, placing the flash behind them, but some of the light bounced back onto the wall and lit it up, which didn't look right. I decided to silhouette them, so I turned the flash – a Godox TT600 – towards the wall, fitted it with a MagMod grid, and placed a Colour Temperature Orange between the flash and the grid to give a warm tone.

The neon lights were above and to the right of the couple, but the area on the left of the frame was completely black. To create interest in that part of the scene, I pulled out a simple prism from my camera bag. It's just a few centimetres long and you can buy them cheaply on eBay. Held up to the camera's lens, the prism bounced the neon lights around, so they filled the frame. This is where the Sony Alpha 7R II I use is so invaluable, as

it takes away all the guesswork and allows me to see exactly what I'm shooting – something that isn't possible with a DSLR. So I simply rotated the prism until I got the effect I was after, and took the shot. There's almost no post-production with this image; all I did was increase the contrast and saturation a little.

In terms of exposure, it was a case of getting the neon lights right, and I introduced the flash after that. When it comes to flash, it's about looking at the ambient light and working out how to make the couple pop out. Sometimes it's a case of complementing the ambient light, while on others it's about creating something you wouldn't see with the naked eye.

Will's top tip

Use objects around you to hold in front of the lens and add dynamic interest to a scene. They help to add depth, remove distractions and aid the composition. It could be a water bottle, a prism – as with the picture shown here – fairy lights, or even the edge of your phone. Alternatively, go to the sample wallpapers on your phone and select one of the hues or gradients, fill the frame with it and take an out-of-focus shot. You can then use this to make a double exposure to add a wash of colour to a scene that might not have much of it.



His Panasonic's silent shutter enabled Jacob to take this shot without disturbing the girl
Panasonic GX8, Panasonic Leica 15mm f/1.7

Ferry, Istanbul

While his friends went off sightseeing, **Jacob James** hopped between ferries on the Bosphorus

WHEN I travel to countries outside the UK, it's nearly always the people that interest me most – their differences but, more often, their similarities. On this trip to Istanbul, I started off taking pictures randomly but I then became fascinated with the ferries that travel to and fro across the Bosphorus, with people going about their day-to-day lives. To them, it's ordinary but to me it was fascinating. I was with a couple of friends, and they would go off shopping while I rode the ferries taking pictures.

This particular ferry was one of the older ones, so it wasn't as brightly lit as some of the others but was more atmospheric. I sat at the back corner of the boat, away from the main sources of artificial light, and when I turned round I saw the famous skyline of Istanbul's Blue Mosque appearing through the window. The young girl, studiously working, created an interesting contrast with the scene outside. I metered for the highlights, so that the buildings through the window were accurately exposed, and shot with the light falling on her.

Compositionally, I kept things simple, with the window on one side and the girl kept roughly within the bottom-right third. It was simply a case of leaning over my seat and taking two or three shots before the mosque disappeared. Without it, the image would have been lost.

One of my favourite features of Panasonic cameras is their silent shutter, a feature that's

perfect for situations such as this. I could simply turn around, look out of the window and click. As long as you're subtle about it, it doesn't disturb anyone. If someone spots me taking their picture, I just smile and act normally, and 99% of the time it's fine. If you're not comfortable, people pick up on it, but if you're confident there's rarely an issue. If there were, I'd simply delete the picture.

Almost all my street photography is taken with the Panasonic Leica 15mm f/1.7 lens, which renders light and colour really nicely. More often than not, I shoot with it wide open, as the fall-off is attractive and not too intense. Roughly 28mm in full-frame terms, it's a lens that forces you to get close, and therefore a bit uncomfortable. Pushing yourself outside your comfort zone in street photography is, within reason, nearly always a good thing.

Jacob's top tip

It's a bit of a cliché but good street photography is all about getting closer and drawing your viewer in. Once I learned that, it was a huge turning point in my photography. It definitely takes practice – particularly if, like me, you're rather reserved. However, it does mean that when you see the final image, you feel less like a voyeur and more as if you're actually within the scene.

Jacob James



A self-taught photographer, Jacob was bitten by the travel bug early on. Now an ambassador for Panasonic, he continues to travel widely, as well as giving talks, writing for magazines and running workshops.
jacobjamesphotography.co.uk

MY FAVOURITE KIT

Panasonic Lumix DMC-GX8

This camera's touch focusing is intuitive and the viewfinder is amazing. When it came out, the quality of the files was a step up from other Micro Four Thirds.
PARK CAMERAS PRICE: £799 (with G Vario 12-60mm f/3.5-5.6 lens)



Panasonic Leica DG Summilux 15mm f/1.7 ASPH lens



I shoot 95% of my work with this lens. The sharpness wide open at f/1.7 is excellent. It's tiny and weighs only 115g, so you barely notice it's there.
PARK CAMERAS PRICE: £429

Panasonic Leica DG Nocticron 42.5mm f/1.2 ASPH lens

If I'm taking a straight portrait, I use this. At f/1.2, you can shoot in low light and make the person's eyes really pop, while the background falls away.

PARK CAMERAS PRICE: £1,199



Top kit picks

Find out which kit whetted the appetites of visitors to the Park Cameras Imaging Festival...



Olympus OM-D E-M1 Mk II

A mirrorless camera that opens up wildlife and sports photography to MFT users? Sounds too good to be true. However, it's hugely popular with Park Cameras' customers, and is the perfect complement to the Olympus 300mm PRO lens.

Sigma 85mm f/1.4 DG HSM Art

The 85mm lens is ideal for portrait photographers, while fast apertures give great low-light pictures and excellent bokeh. Sigma may not have been attempting anything new here, but this highly specified lens comes at a lower price than those by other manufacturers. And being part of the Art range means the optical quality is of the highest calibre.



Nikon D500

With its powerful autofocus system, EXPEED 5 image-processing engine, 4K video capability and incredibly high ISO range, the Nikon D500 combines power with performance to guarantee stunning image quality across all applications.

Tamron 18-400mm F/3.5-6.3 Di II VC HLD

New lenses tend to come with all sorts of acronyms, but while they can appear impressive, they're usually new iterations of existing focal lengths or ranges. This lens is different. With a unique focal range of 18-400mm (equivalent to 27-600mm on Nikon APS-C DSLRs), it takes you through the spectrum of focal lengths from wideangle to ultra-telephoto.



Panasonic Leica DG Vario-Elmar 100-400mm f/4.0-6.3 ASPH

This lens is a welcome addition to the Micro Four Thirds lens world, offering a 200-800mm equivalent focal length. Fast, silent AF and strong optical quality make this a perfect partner to Panasonic's 4K-capable Lumix G cameras.



DJI Mavic Pro

The first thing to strike you about the DJI Mavic Pro is the size. Given that much of it is foldable, it is the ultimate Transformer toy for adults. The form isn't the only amazing thing about the Mavic – although it genuinely can just be chucked in a bag alongside the also foldable remote control. It has a 40mph top speed, a camera capable of both 4K video and 12MP raw images, and a 27-minute flying time, all enhanced by the smartphone app from DJI. This lets you work with the remote control for live view of the Mavic's camera.



Canon EOS 5D Mark IV

This was always going to be a tricky release for Canon, with the 5D Mark III being such a fantastic all-rounder. With great power comes great responsibility, and Canon didn't disappoint with the exceptional 30.4MP sensor, combined with the image processor found in the Canon EOS-1D X Mark II.



Fujifilm X-T2

The X-T2 was the first Fuji camera to have 4K video-recording capabilities, and the updated EVF helped to eradicate some of those fears of input lag with a 60fps refresh rate. The vastly improved ISO range makes it a much more viable camera in poorer lighting conditions. The Vertical Power

Booster grip accessory also impresses greatly.



Sony RX10 Mark III

This camera was released to sit alongside the already popular Sony RX10 II. The main difference between the two is the significant boost that's been given to the excellent ZEISS-designed optics. The newer version has a 25x optical zoom, giving it a focal range equivalent to 24-600mm in full frame. Going from ultra-wide to super telephoto at the flick of a button, with a maximum aperture range of f/2.4-4, requires some very impressive optical and technical brains – and image quality is enhanced by the 1in sensor within.



Manfrotto Befree Live

The Manfrotto Befree Live tripod combines two highly capable products: compact yet durable aluminium legs, sitting below the highly lauded MVH400AH Live Fluid Head – the latter being the lightest and smallest of the video heads manufactured by Manfrotto. It is the ideal choice for a travel videographer where size is important, and with mighty mouse-strength capabilities in the head, where its 400g weight can handle a 4kg payload.

MASTER YOUR PHOTO & VIDEO LIGHTING WORKSHOP

Ever had problems capturing the perfect shot? Or maybe you want to master the art of high speed sync or continuous lighting techniques to take your photography to the next level? Or perhaps you are an aspiring filmmaker or videographer wanting to brush up on your lighting techniques? Then this is the workshop for you! All skill levels welcome.

- 1pm - 1.5 hour Photographic Lighting Masterclass by **Jason Lanier**
- 3pm - 1.5 hour Video Lighting Masterclass by **Simeon Quarrie**
- Just £34.99. Ticket Refunded Against Any On The Day Purchase!
- Free Buffet and Drinks Provided Throughout

**SPECIAL ON
THE DAY
OFFERS!**





At a glance

£1,999 body only

- 26.2MP full-frame CMOS sensor
- DIGIC 7 image processor
- ISO 100-40,000 (expandable to ISO 50-102,400)
- 6.5fps continuous shooting
- 45-point AF system
- 3in, 1,040k-dot vari-angle touchscreen

Canon EOS 6D Mark II

It's been a long time in the making, but the replacement for the **EOS 6D** is finally here. **Michael Topham** puts Canon's latest full-frame offering through its paces

For and against

- Vari-angle touchscreen allows shooting at awkward angles
- Dual Pixel AF gives superior focusing speed in live view
- 5-axis movie image stabilisation
- Excellent battery life
- Lacks 4K video or headphone port for audio monitoring
- Requires a new BG-E21 battery grip
- AF points grouped together very centrally in the frame
- Exposure compensation is awkward to use with Auto ISO in manual-exposure mode

Data file

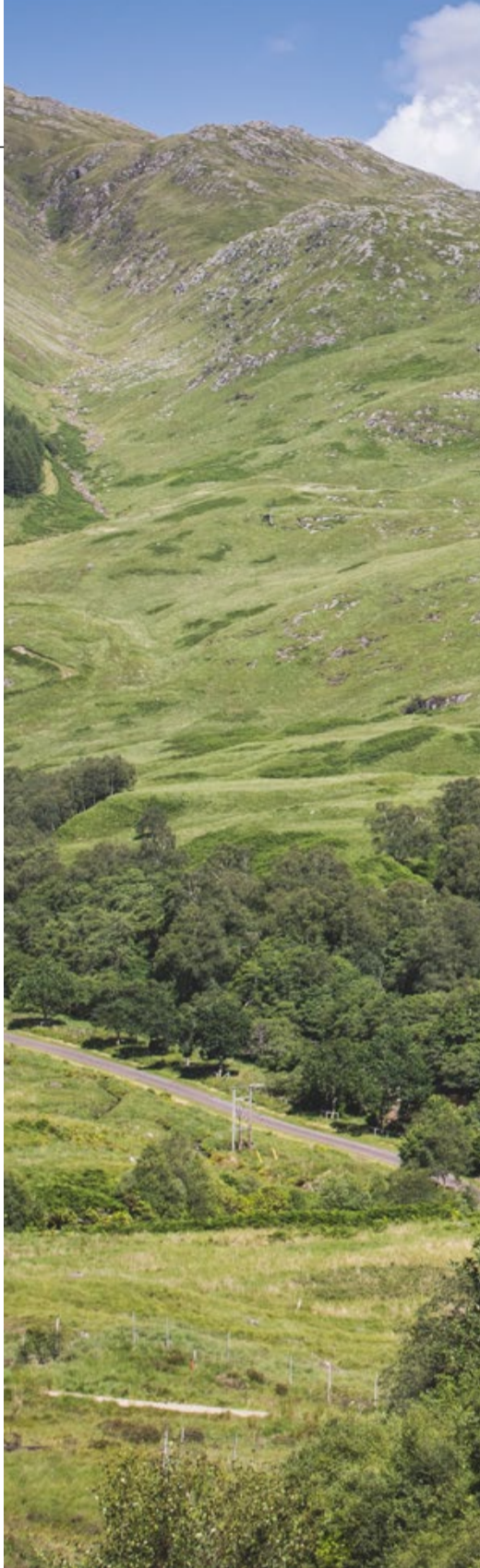
Sensor	26.2-million-pixel full-frame CMOS sensor
Output size	6,240x4,160pixels
Focal length mag	1x
Lens mount	Canon EF mount
Shutter speeds	30-1/4,000sec, bulb
ISO	100-40,000 (expandable to 50-102,400)
Metering system	7,560-pixel RGB+IR metering sensor
Exposure comp	+/-5 EV in 1/3 or 1/2 stop increments
Drive	6.5fps
Video	Full HD (60/50/30/25/24p)
Viewfinder	Pentaprism with approx 98% coverage
Display	3in, 1,040k-dot vari-angle touchscreen
Memory card	SD/SDXC/SDHC (UHS-I compatible)
Power	LP-E6N rechargeable Li-ion battery
Dimensions	144.0x110.5x74.8mm
Weight	765g (including battery and card)

When the original Canon EOS 6D arrived on the scene, it quickly became popular with enthusiast photographers looking to take their first steps into full-frame photography. Few would have imagined it would take more than four years for Canon to release a successor. However, the EOS 6D Mark II is now here. Positioned below the EOS 5D Mark IV and above the EOS 7D Mark II, it enters the market with a price tag of £1,999.99 (body only), and is a whopping £1,350 cheaper than the EOS 5D Mark IV. Not only that, but it costs £200 less than the original EOS 6D did at launch.

Features

The EOS 6D's 20.2MP full-frame CMOS sensor has been replaced by a new 26.2MP full-frame

CMOS chip that hasn't been seen before in an EOS model. Compared to its predecessor, which offered a native ISO range of 100-25,600, the Mark II now shoots across a broader ISO 100-40,000 range, which is expandable to ISO 50-102,400. As with other recent Canon DSLRs, the new sensor teams up with the DIGIC 7 image processor. This promises improvements to both image quality and speed of performance, and the camera can now shoot a continuous burst at up of 6.5fps – 2fps faster than its predecessor. Canon claims it can sustain a burst of 150 JPEGs, or 21 raw files at 6.5fps. There are also speed gains in live view thanks to the integration of Canon's Dual Pixel CMOS AF technology. For those unfamiliar with Dual Pixel CMOS AF, it's a sensor-based, phase-detection





This JPEG of Glenfinnan Viaduct in Scotland was captured in the camera's 'Faithful' picture style
Canon EF 17-40mm f/4 L USM, 1/500sec at f/5.6, ISO 100

autofocus system that works by splitting all the effective pixels on the surface of the sensor into two individual photodiodes – one for left and one for right. Each of these photodiodes can be read separately, allowing faster phase-detection autofocus while simultaneously being used for image capture. As well as providing high-performance Servo AF tracking and smoother focusing, it rules out the sluggish autofocus performance in live view mode that's associated with older Canon DSLRs.

The EOS 6D Mark II's revised AF system is considerably more advanced than the 11-point AF system with one cross-type point that's on the original EOS 6D. This latest model inherits the 45-point all-cross-type AF system from the EOS 80D. Out of the 45 AF points on offer, 27 are f/8

compatible, with the centre point sensitive down to f/2.8. The working range of the AF system is just the same as before, however, and is sensitive to -3EV to 18EV.

The camera's metering is left in the capable hands of a 7,560-pixel RGB IR metering sensor. We've seen this used before in the likes of the EOS 77D and it has proven to be reliable at delivering consistently accurate exposures. To counteract the rapid on/off pulsing you can get with some artificial lights, the camera also inherits Canon's anti-flicker technology that first made its debut in the EOS 7D Mark II.

Wi-Fi and NFC connectivity is built into the camera, offering photographers the freedom to control it wirelessly from a device that's running Canon's Camera Connect app. There's also Bluetooth connectivity to form a

permanent connection to a smartphone. It allows your phone to be used as a remote control at any time, without having to mess around setting up a Wi-Fi connection between devices.

The Bluetooth connection can also instruct the camera to fire up its Wi-Fi for when you want to copy images across to your phone, or use full remote control with live view. One further feature of note is the 6D's built-in GPS functionality, which can be used to geotag images with GPS coordinates.

Build and handling

If you're familiar with the size and weight of an EOS 5D model, you'll instantly become aware of the 6D Mark II's compact stature and slightly different feel in the hand. Although the handgrip isn't quite as large as an EOS 5D model and the leather-effect finish doesn't

extend all the way around the side of the body, it feels comfortable and gives a solid grip when using the camera with long, heavy lenses.

Compared to the original EOS 6D, the new version's dimensions are a fraction smaller, which means the older BG-E13 battery grip is no longer compatible. Those who'd like to improve handling in the portrait format and increase the camera's stamina by powering it with a pair of LP-E6N batteries will need to buy the new BG-E21 battery grip (£199).

The chassis of the camera is made from aluminium alloy and polycarbonate resin with glass fibre, whereas the body is polycarbonate resin with special conductive fibre and glass fibre in some areas. Knowing the camera is likely to appeal to those who like to use it where the going gets tough, Canon has made

The new vari-angle screen came into its own for this shot taken at arm's length from the passenger seat of a Caterham
Canon EF 17-40mm f/4 L USM, 1/25sec at f/16, ISO 100



4K time-lapse mode

THE EOS 6D Mark II is the first Canon DSLR to offer a 4K time-lapse movie mode with a built-in intervalometer. This mode is located from the menu settings in live view and after selecting the resolution you can set your preferred interval time by hours, minutes and seconds. As well as being able to manually enter the number of shots you'd like to capture, you're given other options such as keeping the exposure fixed from the first frame, disabling the beep as an image is taken and controlling the LCD auto off function. As I discovered, there's no better way of learning how this creative movie mode works than giving it a try. The camera automatically calculates the

duration of the time-lapse and playback time based on the interval and number of shots you select, which is helpfully displayed at the bottom of the time-lapse movie menu settings.

Getting started couldn't be easier. You're prompted to set and test your exposure settings before hitting the start-stop button followed by the shutter button to start the time-lapse. After the time-lapse has ended, the camera automatically disables the time-lapse movie mode and merges the recorded frames together to create a movie (.mov) file that can then be reviewed in playback. It's a powerful, easy-to-use feature that's capable of producing striking results.

Rolling clouds are an excellent subject for experimenting with the new 4K time-lapse mode
Canon EF 17-40mm f/4 L USM, 1/200sec at f/5.6, ISO 400



the body dust and drip resistant. It's not weather sealed to the same standard as the EOS 5D Mark IV, but it survived a brief rain shower and had no problem keeping moisture at bay when I used it in damp Scottish conditions.

Generally speaking, the camera is just as easy to operate as the original. A lot of this comes down to their button placement being virtually identical. The on/off switch sits on the left shoulder of the body, just below the mode dial, and you get advanced controls such as an AF-ON button to perform back-button focusing. Other buttons on the top plate let you access AF modes, drive modes, ISO and metering modes. However, the camera does lack a button to take control of exposure compensation. In program, shutter-priority and aperture-priority modes, the rear scroll dial is used to control this, but it's possible to knock the dial accidentally if you don't use the lock switch beneath. However if you want to combine exposure compensation with Auto ISO in manual mode, you're forced to go into the main menu or quick menu, which is a bit of a faff. It is possible to reassign a button to exposure compensation, but it would have been preferable for Canon to merge it with the ISO button, as on the EOS 5D series.

Another difference between this camera and the EOS 5D series is

that the 6D Mark II lacks an intuitive joystick controller to nudge the AF point around the frame with your thumb. This is ditched in preference of an eight-way directional pad inset within a rotating rear command wheel, which now has a finer knurled texture. A new addition to the body is the small button that's located between the shutter button and top plate dial. It's used to toggle through the AF point selection choices and makes them easier and faster to get to.

The camera's single SD card slot rules out any possibility of backing up files to a second card, spilling over to a second card when one becomes full, or assigning one card to the purpose of stills recording and the other to video. If these are essential for your type of work, you'll be better off looking at the EOS 5D Mark III or IV.

Viewfinder and screen

Another significant advantage the camera has over many other full-frame DSLRs is its 3in, 1,040k-dot vari-angle touchscreen. Such a screen on a Canon full-frame DSLR has been a long time coming, and having the option of pulling the screen out and tilting it to your preferred angle gives it a distinct advantage over a fixed screen when attempting to shoot from tricky angles. Many 5D-series users will envy this, but as Canon has told us before, a compromise would have

to be made in terms of weather resistance if this feature were to be introduced to a 5D-series camera. In typical fashion, the touchscreen is incredibly responsive and reacts to the lightest of touches when it's used to navigate the menus or zoom and swipe through images in playback mode. There is the option to increase the sensitivity from the menu, but there's usually little gain to be had from doing so. If controlling a camera via the screen isn't for you, it can be disabled altogether from the touch control settings.

An optical viewfinder provides 98% coverage and 0.71x magnification. As well as revealing all the usual exposure and AF information, it can be set up to display the drive mode, battery level, alert symbol, flicker detection and image quality.

Autofocus

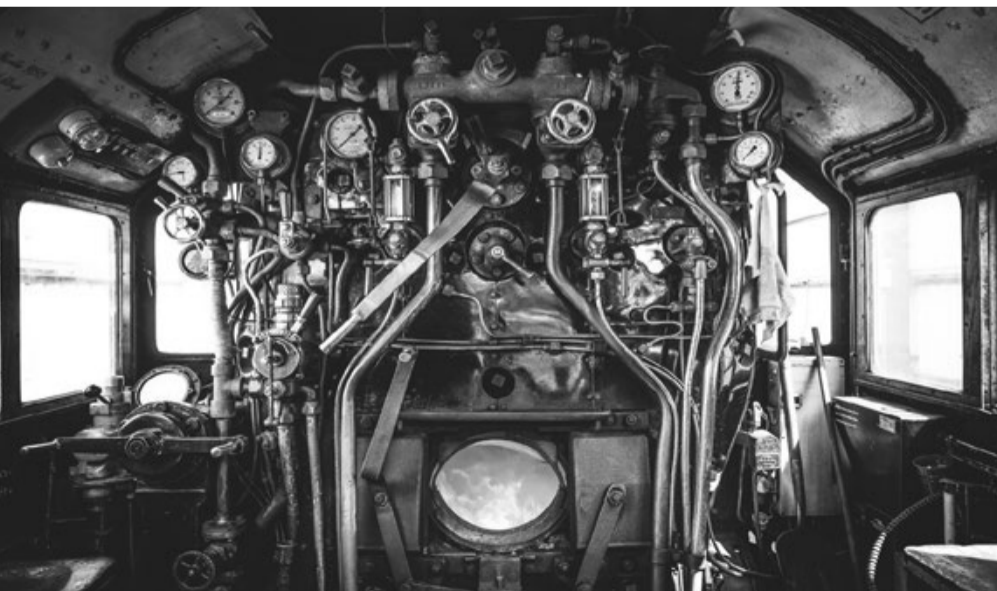
The number of autofocus points has increased by 34 compared to the original. While this is quite a jump, they are grouped closely to each other in the centre of the frame and don't cover as wide an area as the 61 points you get on the EOS 5D Mark III or Mark IV. The central group of 15 AF points is arranged in a 3x5 grid with the top and bottom line sitting a fraction higher than the two groups of 15 AF points either side. By default, repositioning the AF point requires you to press a button on the corner of the body first, but the multi-controller can be re-assigned to select the AF point directly, which is quicker and easier. The acquisition speed of the autofocus seems fast enough when tested in isolation, but a side-by-side comparison with the

EOS 5D Mark IV in low light with both set to AI Servo highlighted that the 6D Mark II is marginally slower than its big brother.

Switch to live view and you'll see a vast improvement over the original, thanks to the integration of Dual Pixel AF. There's no more waiting around for the camera to lock on to a subject, and no sooner have you half depressed the shutter button than the AF beeps to acknowledge correct focus has been achieved. This completely transforms the experience of shooting in live view. The way you're given options over selecting continuous autofocus (AI Servo) and three AF methods means the camera can be used in live view to successfully obtain sharp results of moderately fast-moving subjects, too. Where it has greater difficulty is when it's asked to focus on a subject travelling directly towards the camera at very high speed. Some users may also wish to take advantage of relocating the AF point or AF area using the touchscreen, which works well when it's combined with the touch shutter function.

Performance

Canon DSLRs are known for being reliable performers. Having shot with the camera for a week in the Scottish Highlands, it certainly lived up to my expectations. Compared to some battery-hungry mirrorless cameras I've been using of late, it made a nice change travelling with a single battery, knowing it had ample charge for a full day of shooting. The battery lasts for around 1,200 shots, but be wary that using Wi-Fi will reduce its life more quickly. It's often forgotten that the remaining



Detail pulled back from a raw file Canon EF 17-40mm f/4 L USM, 1/125sec at f/5.6, ISO 800

Focal points

The EOS 6D Mark II may not look much different, but there's plenty on offer to get excited about

BR-E1 remote

As well as having the option to trigger the camera from the Canon Connect app, the EOS 6D Mark II is Bluetooth-compatible, allowing it to be used with Canon's BR-E1 remote controller. This triggers the camera from up to 5m away and is ideal for the likes of selfies, group shots and certain wildlife set-ups.

AF system

27 of the 45 AF points are f/8 compatible, the centre point is sensitive down to f/2.8 and you get the usual selection of One Shot AF, AI Servo AF and AI Focus AF modes to choose from.

Picture styles

The 'Fine Detail' picture style adjusts sharpening and noise reduction to improve the rendition of fine textures in JPEG files. It's found grouped with the other picture styles in the main menu.



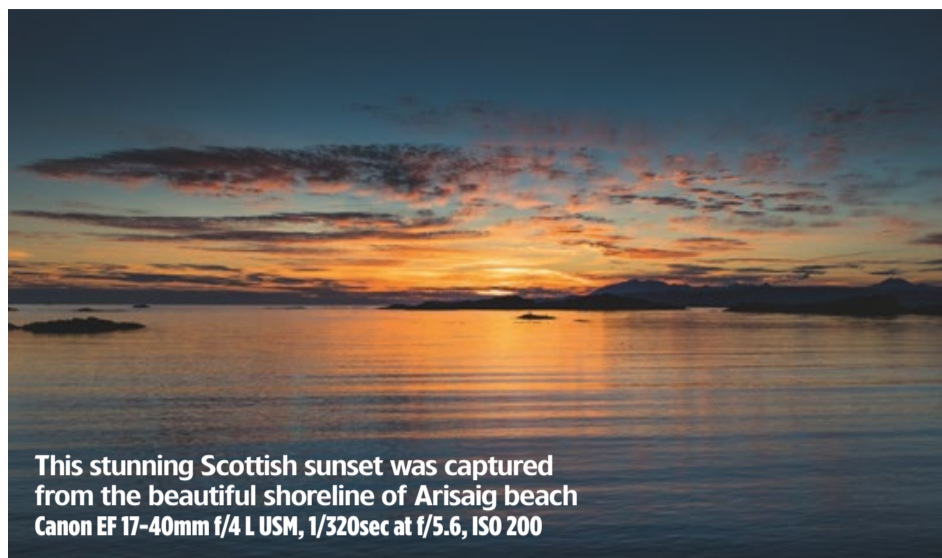
Dual Pixel AF

Autofocus in live view is possible over an area of approximately 80% vertical x 80% horizontal of the frame. The Servo AF mode and the different AF methods are accessed quickly using the dedicated AF button from the top plate.

Vari-angle touchscreen

After years of waiting, a vari-angle touchscreen finally makes it onto a full-frame EOS DSLR. It pulls out from the back of the camera with ease and tilts smoothly. For times when you're only using the viewfinder, the screen can be flipped in on itself to protect it from scratches and fingerprints.





This stunning Scottish sunset was captured from the beautiful shoreline of Arisaig beach
Canon EF 17-40mm f/4 L USM, 1/320sec at f/5.6, ISO 200

power can be checked as a percentage from the battery info in the main menu, as can the shutter count since the last charge.

Although it won't be the first choice for action photographers who need something faster than 6.5fps, the way the 6D Mark II delivers punchy images, faithful colour and strong results at high sensitivity settings makes it a very versatile option for a variety of different subjects. Talking of speed, I managed to rattle off 21 raw images and 77 large JPEG images to my SanDisk Extreme Pro 64GB Class 10 SDXC card at 6.5fps before its buffer limit was reached.

By switching the drive mode from continuous to silent, the slap of the shutter mechanism is suppressed ever so slightly, but don't expect it to go unnoticed in a quiet church at a wedding. Describing it as a slightly quieter shutter mode instead of silent would be far more accurate.

Very little exposure adjustment was required during my testing. The metering system analyses scenes admirably and only rarely did I find myself dialling in -0.3EV to prevent highlights being clipped. Users will feel confident using the camera in its evaluative metering mode, but for trickier scenes, there's always spot, partial and centreweighted to choose from.

Canon provides a good amount of control over image processing settings. The default auto picture style determines what it thinks is the best processing and rendering settings for any given scene, but for those who'd like a more consistent style to their JPEGs, there are seven other picture styles to choose from. If you'd like your image to reflect the scene as you see with your eyes, the Faithful picture mode is a great place to start. In playback, users get a fine

selection of raw processing options with the ability to save an image as a new file after it has been edited.

From the custom functions menu, you can reassign different settings to different buttons. The way you can change things around, such as setting the exposure lock button to enter AI servo mode when it's depressed, can be useful. It's even possible to switch the dial functions around so the top dial adjusts aperture and the rear dial controls shutter speed.

Provided that you have the latest version of the Canon's Camera Connect app on your mobile device, it's possible to establish a Wi-Fi connection in seconds. Images are fast to load in the app and can be displayed in a thumbnail form alongside the date and time they were taken. As far as shooting remotely using your smartphone or tablet goes, it's possible to take control of shutter speed, aperture and ISO. Furthermore, you can adjust the position of the focus point, change the AF method and set other variables including drive mode, white balance and exposure compensation. This is all in addition to being able to pre-focus and fire the shutter remotely straight from your mobile device.

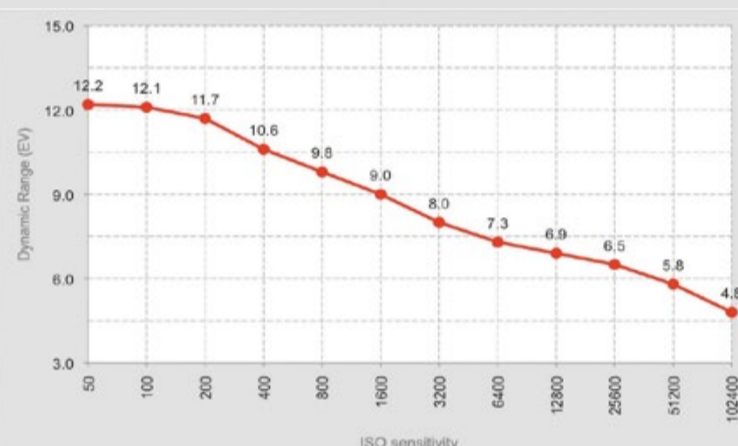
Overall, I found very little to fault with the EOS 6D Mark II's performance, other than finding it fell slightly short of being able to shoot 150 JPEG images at 6.5fps before its buffer was reached. It should also be noted that Canon's claimed figure is some way short of what was previously possible on the original EOS 6D – a little surprising given that it uses Canon's new DIGIC 7 image processor. By way of comparison, the EOS 6D could shoot a burst of 1,250 JPEGs, albeit at 4.5fps and at lower resolution. AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

It's always intriguing when a manufacturer launches a camera with a new sensor. The increase to 26.2 million pixels sees the EOS 6D Mark II resolve an exceptional level of detail and narrows the gap to the 30.4-million-pixel resolution offered by the Canon EOS 5D Mark IV. The camera can't match the high dynamic range of the EOS 5D Mark IV, but does put in a sterling noise performance that allows users to push up to ISO 6400 when needed. Above this, the quality drops, but recognisable images can still be achieved at ISO 25,600.

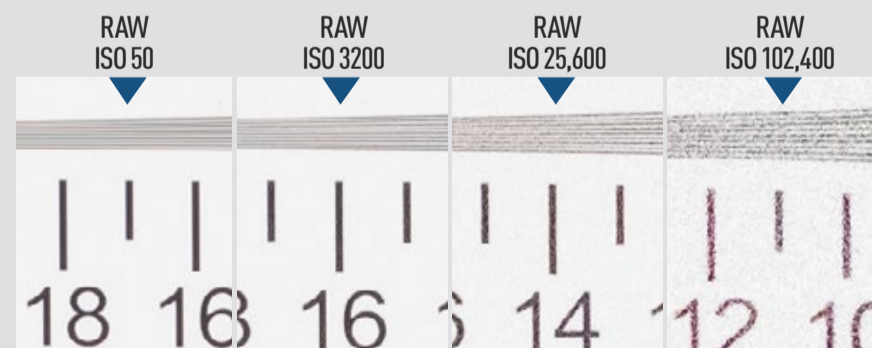
Dynamic range



The EOS 6D Mark II offers an improvement in dynamic range over the original EOS 6D at ISO 100 in our Image Engineering tests, but its 12.1EV readout at ISO 100 isn't as impressive as the 13.7EV recorded by the EOS 5D Mark IV. Results at ISO 3200, 6400 and 12,800 drop to 8.0EV, 7.3EV and 6.9EV respectively, and it's only when pushed to ISO 51,200 that the dynamic range drops below 6EV. While some may expect better dynamic range at low sensitivities, there's plenty of leverage when it comes to returning detail to shadow areas in real-world use, as depicted in some of the images that support this review.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



The new 26.2-million-pixel sensor resolves a finer level of detail than its predecessor, with a maximum of 3,400l/ph being recorded at ISO 100. Detail remains high when the sensitivity is increased to ISO 1600 and ISO 3200, with an impressive 3,000l/ph being resolved right up to ISO 6400. Fine detail does eventually start to deteriorate, but our results verify that it's capable of resolving 2,600l/ph up to its native sensitivity ceiling of ISO 40,000. Users will want to avoid the camera's H1 (ISO 51,200) and H2 (ISO 102,400) settings.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 50



RAW ISO 1600



RAW ISO 6400



RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400



Images are free of noise at low ISO settings up to ISO 800, and it's only at ISO 1600 that you really start noticing luminance noise creeping into dark shadowed areas. Pushing the sensitivity a stop or two higher does make luminance noise more pronounced, but not to the point that ISO 3200 or ISO 6400 shouldn't be used when you need to. Apply some vigilant noise reduction to images taken at ISO 6400 and you'll be able to create some very usable results. I'd have little reluctance setting ISO 6400 as the maximum when working in Auto ISO. Pushing up to ISO 12,800 isn't out of the question, but colour starts to get a little muted at ISO 25,600. As the square crops clearly illustrate, ISO 51,200 and ISO 102,400 should be avoided unless there's no other option.

The competition



Nikon D750

Price £1,629 (body only)
Sensor 24.3MP CMOS full-frame
ISO 50-51,200
Continuous shooting 6.5fps
Reviewed 25 October 2014
★★★★★



Pentax K-1

Price £1,999
Sensor 36.4MP CMOS full-frame
ISO 100-204,900
Continuous shooting 4.4fps
Reviewed 6 September 2016
★★★★★



Sony Alpha 7 II

Price £1,149 (body only)
Sensor 24.3MP APS-C
ISO 50-25,600
Continuous shooting 5fps
Reviewed 9 January 2015
★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

THE EOS 6D Mark II is a stepping-stone for existing Canon users to get into full-frame photography and is a viable alternative to the more advanced EOS 5D Mark IV. Those thinking about a move away from a Canon APS-C DSLR will need to factor in that it's not just the body that'll set you back – the extra expense of upgrading a few EF-S lenses to a new collection of EF lenses could well see the price soar to more than £3,000.

As an all-rounder, it puts in a highly respectable performance. Its snappy AF speed in live view, sensational vari-angle touchscreen and wireless connectivity options are likely to gain interest from older EOS 5D-series users who fancy an up-to-date body, or perhaps a back-up body in a smaller form factor.

As well as the pros, there are a few cons. The AF system has improved in terms of the number of points it offers, with no fewer than 27 that can focus down to f/8, but all the points are tightly grouped and don't span particularly widely across the frame. Added to this, it's not as fast or as intuitive to reposition the AF point as it is on an 5D-series model that benefits from a thumb-operated AF toggle. Its lack of dual card slots, 4K video and dedicated exposure-compensation button are other reasons why some may bypass the EOS 6D Mark II and opt for the 5D Mark IV instead.

Anyone contemplating the EOS 6D Mark II will want to consider



the compromises mentioned above and decide which features are absolutely essential to their needs. If a vari-angle touchscreen is fundamental to your way of working and you feel you could benefit from shedding a few extra grams off your shoulder, it makes a strong case for itself.

Making an appealing EOS 6D-series camera that doesn't cannibalise the sales of its EOS 5D-series has always been a challenge for Canon, and while I feel it could have been future-proofed slightly better by adding a second SD card slot and 4K video, it has an advanced enough feature set that will satisfy the majority of enthusiasts who are ready to buy into their first full-frame camera.

Amateur
Photographer

Testbench
Recommended

★★★★★

FEATURES	8/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	9/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

TRY BEFORE YOU BUY

Free 3-day rental
on selected Sigma
cameras and
accessories*

SIGMA

Try one in 3-easy steps

1. Choose your product(s)
from the table below

2. Place your order at
calumetrental.co.uk/sigma
and quote code **SIGMA** to get your
3 days free rental

3. Pay the £250 deposit* plus postage
fees or collect in store for free

*We deduct the deposit fee from your subsequent
order† of the same item(s). If you choose not to
place an order we will refund your deposit in full.

†Don't worry you will receive a brand new boxed item
in your order.

Sigma Try Before You Buy promotional products

DP0 Quattro + LVF-01 LCD

DP1 Quattro

DP2 Quattro

DP3 Quattro

SD Quattro H

SD Quattro + 30mm F1.4

Conversion Lens 1.2x

Base Grip BG-11 for DP

VF-31 Viewfinder

VF-41 Viewfinder

VF-51 Viewfinder

CR-31 Cable release

BP-61 Li-ion Battery

HC-21 Hard Case for DP2

Lens Hood LH4-01 for DP

Lens Hood LH5-01 for DP0

Barrel distortion is present at the widest end of the zoom range, but this can be easily corrected in post processing – as is the case in this image of the Jurassic coastline
 Canon EOS 80D, 11mm, 1/8sec at f/11, ISO 200

Tokina AT-X 11-20mm f/2.8 PRO DX

Tokina's new wideangle zoom promises several improvements. **Michael Topham** learns more

The Tokina AT-X 11-20mm f/2.8 PRO DX, for Canon and Nikon DSLR cameras with APS-C sensors, follows on from the Tokina AT-X 11-16mm f/2.8 PRO DX and the improved Tokina AT-X 11-16mm f/2.8 PRO DX II. Released in 2012, the latter benefited from a built-in AF motor to make it compatible with a wider range of Nikon DSLRs. It also introduced superior anti-reflective coatings to reduce the lens flare that the original had been known to suffer from.

Although it doesn't shoot quite as wide as Canon's EF-S 10-18mm f/4.5-5.6 IS STM or the Nikon 10-20mm f/4.5-5.6 G AF-P DX, it has the benefit of a constant f/2.8 aperture. In

addition, it's built to a more robust standard than these budget wideangle zooms. On paper, this lens looks like an excellent choice for anyone looking for a faster and wider alternative to the Tokina AT-X 12-28mm f/4 PRO DX.

Features

This third-generation wideangle covers a broader focal range than the two 11-16mm zooms that came before it. The focal length is equivalent to 16.5-30mm when it's paired with Nikon APS-C DSLRs, with their 1.5x crop factor, whereas it's equivalent to 17.6-32mm on Canon APS-C DSLRs. The extra reach you get at the long end brings it more into line with

the other wideangle zooms on the market and to ensure it offers the best image quality, Tokina has reworked the optical design.

Unlike the PRO DX II, which was made up of 13 elements in 11 groups, this lens has 14 elements in 12 groups, with nine aperture blades. Now weighing 560g, the lens's minimum focus distance is reduced to 28cm. It sandwiches two glass moulded aspherical lens elements between three super-low-dispersion glass elements in an effort to keep contrast and sharpness high, while minimising spherical aberrations. Towards the front of the lens group there's also what's known as a P-MO aspherical lens that contributes to the bulbous appearance of the front element.

The lens has a minimum aperture of f/22 and relies on the manufacturer's multi-layer film coatings to reduce the





The lens accepts filters and adapters via an 82mm thread. For this shot, it was used in combination with a Syrp Super Dark Variable ND filter set to its maximum 10-stop strength
Canon EOS 80D, 11mm, 30secs at f/9, ISO 200

➤ internal reflections that can cause ghosting and flare. Unlike some wideangle zooms, it doesn't feature optical image stabilisation, but this isn't seen to be an essential on a wideangle zoom.

An internal focusing system ensures the front element doesn't rotate when zooming, which is important for those who regularly use polarisers. The front of the lens is also larger in diameter than Tokina's previous 11-16mm wideangle zooms, with an 82mm thread as opposed to 77mm. At the rear, a rubber ring compresses as it's mounted, which effectively seals it against the camera's metal lens mount. However, it's not classified as being weather-sealed throughout. As part of the boxed contents, you receive lens caps for front and back, as well as a plastic BH-821 petal-shaped lens hood that locks with a reassuring click.

Build and handling

Given its f/2.8 maximum aperture and 82mm filter thread, I was expecting the lens to be larger than it is. It is described as a compact ultra-wideangle zoom and Tokina has made it

a practical size without being too bulky. At its widest point, it's 5mm thicker than the AT-X 11-16mm f/2.8 PRO DX II. It's a couple of millimetres longer, too, but feels comfortable and well balanced when paired with an average-sized APS-C DSLR.

As touched upon earlier, one difference between this optic and cheaper wideangle zooms is its build quality. Although there is some plastic in its construction, it's robust and feels able to withstand reasonably vigorous day-to-day use. There is a broad focusing ring towards the front of the lens and a narrower zoom ring behind, with a small focus distance window between the two. Both rings are rubberised to enhance grip and the focus ring has a finer texture. The zoom ring operates across its range with less than a quarter turn, and although the resistance of the ring is greater than you get on some lenses of this type, it's consistently smooth. I was able to zoom across the range using just my thumb from its resting position in the palm of my hand.

The eagle-eyed will notice there are no switches on the side of the barrel. Instead, you

get Tokina's trademark one-touch-focus clutch mechanism that allows photographers to switch between AF and MF by snapping the focus ring forward for AF and back towards the lens mount for manual focusing. While this method of focus operation is intuitive, the drawback is the lack of manual intervention in AF mode. In use, I discovered that you need to be quite positive with the snapping motion, too, otherwise it might not engage fully into manual-focus mode as it should.

At the front of the lens, you'll find a white dot that pairs up with the white dot on the lens hood to make it that little bit easier to align and attach. Just behind this is the gold ring that's become synonymous with Tokina's AT-X PRO-series lenses. As I found out on our review sample, though, this has a tendency to peel off, so I just removed it to prevent it from being a long-term distraction.

Autofocus

Extending the lens to the long end and asking it to autofocus between near and far subjects revealed it's far from silent in use. Although the whirring noises are fairly low frequency, it's one of the loudest lenses I've used recently. As soon as I started operating it, I felt it would benefit from a faster and quieter AF motor. The whirrs and groans of the autofocus shouldn't put off stills photographers, but they will be more of a concern for videographers who look for silently performing lenses that won't disturb any audio that's being recorded by the camera's built-in microphone.

Image quality

We paired up our review sample with Canon's mid-range enthusiast DSLR, the EOS 80D. Inspecting a series of shots taken along the coast revealed its optical performance isn't flawless; nevertheless, it delivers an admirable level of sharpness as far as wideangle zooms

The wide end of the lens is ideal for classic landscapes, interior photography and architecture
Canon EOS 80D, 11mm, 1/60sec at f/5.6, ISO 200





Chromatic aberration is visible in this image, but the fringing can be easily removed in raw processing
 Canon EOS 80D, 11mm, 1/400sec at f/5.6, ISO 100



for APS-C DSLRs go. Stop the lens down from its maximum aperture to f/4 and you'll notice an improvement in centre sharpness, with corner sharpness peaking between f/5.6 and f/8. Satisfactory results can be achieved at f/11, but beyond this point sharpness levels do start to tail off, with the introduction of diffraction.

There's always an element of concern about how well wideangle optics are able to control curvilinear distortion. Tokina's older 11-16mm wideangle zooms handled distortion well, and much the same can be said for this lens. Use it at its widest setting and you'll witness some barrel distortion, whereby the corners bow inwards towards the edge. However, it's not as pronounced as you might expect, and is easy enough to correct later, provided you shoot in the raw format and select the appropriate profile from the list of Tokina lenses. Barrel distortion becomes less visible when the zoom is extended to 16mm and beyond.

Signs of chromatic aberration were also observed in our test shots, with purple and green fringing being traced along high-contrast edges of images taken of a castle ruins. Most modern Nikon DSLRs can correct this automatically as part of their JPEG processing, but Canon JPEG shooters don't have this luxury and are therefore advised to shoot in raw and correct it manually.

As for corner shading, this is most obvious when the lens is used wide open at the widest end of the zoom. It's slightly less severe at 16mm and 20mm, and you'll start to see an improvement by closing the aperture down by a couple of stops. If you would like your images to be fall-off free at 11mm, straight out of camera, it's advisable to stop the lens down to around f/8. In the same way as distortion and chromatic aberration can be removed in post, it's possible to remedy vignetting in seconds, provided you shoot in the raw format and apply the correct profile.



Verdict

If you know you would benefit from an ultra-wide zoom with a fast maximum aperture, you should carefully consider this lens. It's one of the most affordable wide-angle f/2.8 zooms and combines superior sharpness with a more robust build quality compared to budget options. It's not without its optical flaws though and for best results you'll want to shoot in raw and correct aberrations later.

If the fast aperture isn't essential I'd be tempted to save £50 and settle for the Tokina AT-X 12-28mm f/4 PRO DX instead. Alternatively Tamron's 10-24mm f/3.5-4.5 Di II VC HLD (£579) is weather resistant and offers optical image stabilisation. But overall this 11-20mm makes a solid case for itself and is likely to land up in the bags of those who need a fast aperture for low-light situations.



Data file

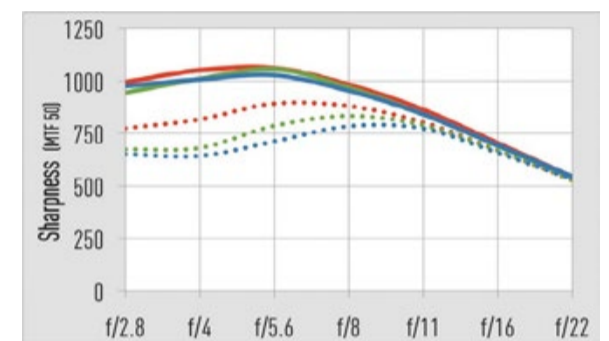
Price £499
Filter diameter 82mm
Lens elements 14
Groups 12
Aperture blades 9
Aperture f/2.8-f/22
Minimum focus 28cm
Dimensions 89x92mm
Weight 560g
Lens mount Canon, Nikon
Included accessories Lens cap, lens hood

Amateur Photographer Testbench Recommended
 ★★★★★

Tokina AT-X 11-20mm f/2.8 PRO DX

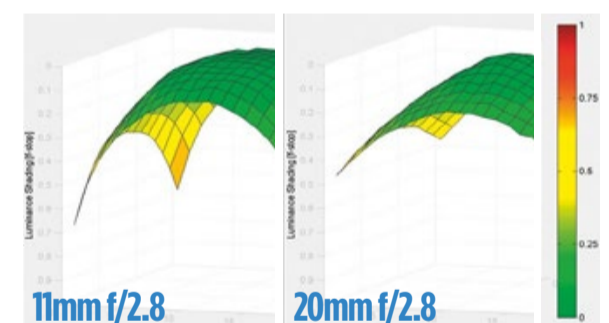
Resolution

Our test results matched what we identified in our real-world shots. Centre sharpness peaks at f/5.6 at all focal lengths, with slightly sharper results being recorded towards the edge at f/8. Dial in an aperture value of f/5.6 or f/8 and you'll be close to producing the sharpest results you can. I'd advise not shooting too far beyond f/11, at which point diffraction starts to take its toll on sharpness.



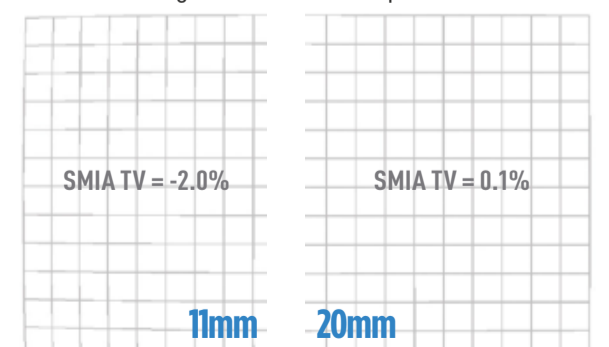
Shading

At maximum aperture, the edges of images appear darker than the centre of the frame. Light fall-off is noticeable wide open at all focal lengths, but is strongest at 11mm. Vignetting can be minimised by stopping down to f/8. Alternatively, there's a quick, one-click fix in the lens corrections tab.



Curvilinear distortion

Barrel distortion appears at the widest end of the zoom range. The good news is, it subsides as you progress towards 16mm. To remove the barrel distortion that's introduced at wide focal lengths, I'd recommend applying the lens profile that's available in Lightroom, Photoshop and Camera Raw.



Professional Repair Services

Camera & Lighting Equipment

- ✓ Rapid Diagnosis
- ✓ Free Estimates
- ✓ Fast Turnaround Times

Authorised Service Centre for

Nikon

Canon

FUJIFILM

Profoto

AquaTech

QUANTUM

SONY*

* From 1st September 2017

020 7582 3294

Mon - Thu | 8 - 5.30 | Fri 4.30

FIXATION

www.fixationuk.com

London, SE11 5RD

Sirui P-224S monopod

Videographer **Dan Laughton** puts a new Sirui monopod to the test

● £199.99 ● www.sirui.eu/en/products/monopods/ps-series

SIRUI'S PS range comprises six monopods that vary in weight, build, material and size. At the top of the range is the six-section P-426S, which is made from 10-layer carbon. This monopod holds the most weight (10kg) and it commands the highest price of £250. The aluminium four-section P-204S is at the bottom of the range, can hold 8kg, and costs around £150.

The P-224S on test here is towards the lower end of the range, being one up from the P-204S. It is made from eight-layer carbon, which is what gives this monopod its ability to hold up to 8kg of kit while maintaining its light weight of 1.3kg.

I used this monopod with Sirui's VA-5 fluid video head (costing £169.90). This added very little extra weight to an already very light monopod and definitely benefited my filmmaking as I was able to move everything very easily. Even without the head, though, the monopod moved well. It has the ability to tilt 20° in all directions, with a twist lock to keep it securely in place. The P-224S doesn't come with the VA-5 head, as the main monopod and head components are sold separately so the user can match the products that best suit them.

This four-section monopod extends from a portable 70cm up to a sizeable 1.6m. When raising its height, the P-224S did not lose strength, balance or sturdiness. The four sections of this monopod are twist-lock adjustable, which keeps each section firmly in place, with no slippage.

Three aluminium folding legs keep the monopod stable on the ground. Although the legs seem short for the monopod's height, they are very secure. They also clip in and out easily, leaving no sharp edges to catch you as the monopod is carried.

The Sirui P-224S stood out for me as a filmmaker simply because of its build. It has been built to last and yet it weighs very little, making it easy to carry around as a 'just-in-case' monopod.

Verdict

I loved using this monopod. It definitely benefited my filmmaking, and the option of locking the monopod at an angle or at a particular height meant I didn't have to worry about maintaining a steady shot when I needed to. A big selling point of this monopod is its light weight, combined with its professional build. Light products sometimes feel cheap or tacky, but this model is strong and sturdy – and it handles extremely well.

At a glance

- Lightweight at 1.3kg
- Sturdy eight-layer carbon construction
- Wrist strap included
- Option for additional head

Foam rubber grip

A comfortable foam grip is always useful when working in cold conditions.



Bundled accessories include a rubber foot and a metal spike for when you're not using the spider stand



The spider stand can be used with a head as a table-top tripod

20° tilt in all directions

The head allows the user to move the monopod from its base stand up to a 20° angle.

Stand Spider

Made of aluminium, the Stand Spider keeps the monopod steady on the ground. The legs then fold up to the body and lock in securely.

Amateur Photographer
Testbench
Recommended
★★★★

DO I NEED A MONOPOD?

I often ask myself whether I really need to take a monopod on a shoot. Given that the Sirui P-224S weighs next to nothing, has a wrist strap, a foam handgrip and even a carry bag, it has instantly become an essential 'just in case' accessory.

The P-224S collapses to just 70cm and comes with a useful carry bag





Calling the adventurer within...

Join one of our new India routes built around sunrise & sunset for photography enthusiasts:

19 Sep – 3 Oct 2017	Amritsar & Himachal Pradesh	From The Golden Temple, to Chandratal lake, ancient Buddhist monasteries, mountain villages, cold desert terrain and the lush valleys of Kinnaur
7 Oct – 18 Oct 2017	Kolkata & Darjeeling	From Kolkata's architecture, markets and pottery district, to Darjeeling's tea estates, Buddhist temples, Himalayan villages and mountain vistas
22 Oct – 5 Nov 2017	Rajasthan, Taj & Varanasi	From Udaipur (Venice of India), to Jodhpur (blue city), Pushkar Camel Fair, Taj Mahal, Jaipur (pink city) and Varanasi (Dev Diwali light festival)
11 Nov – 24 Nov 2017	Tamil Nadu	From Chennai's fishing ports to bird sanctuaries, silk weaving villages, rice fields, ornate Hindu temples, French architecture and salt flats
30 Nov – 14 Dec 2017	Assam & Hornbill Festival	From Meghalaya's waterfalls and root bridges, to Assam's Majuli island and rhino safari, to the heady tribal extravaganza of Nagaland's Hornbill Festival
30 Dec – 13 Jan 2018	Kerala & Hampi	From New year in Kerala, the Kochi carnival, fishing ports, wildlife safari, Nilgiri villages and tea estates, to the ancient ruins of Hampi

View full itineraries at www.ethicalphototours.co.uk

£100 discount code: APHP717

COMPLETE PACKAGE

Unrivalled access and opinion from the world's best-selling rugby magazine



Subscribe to
Rugby World
today from just
£19.49

– that's a saving of
37%! And you'll get
the magazine delivered
direct to your door
each month. Simply
visit rugbyworld.com/12NG
for the details.

The world's best-selling rugby magazine

THE WORLD'S BEST-SELLING RUGBY MAGAZINE
RUGBY WORLD



Rugbyworldmagazine



@Rugbyworldmag

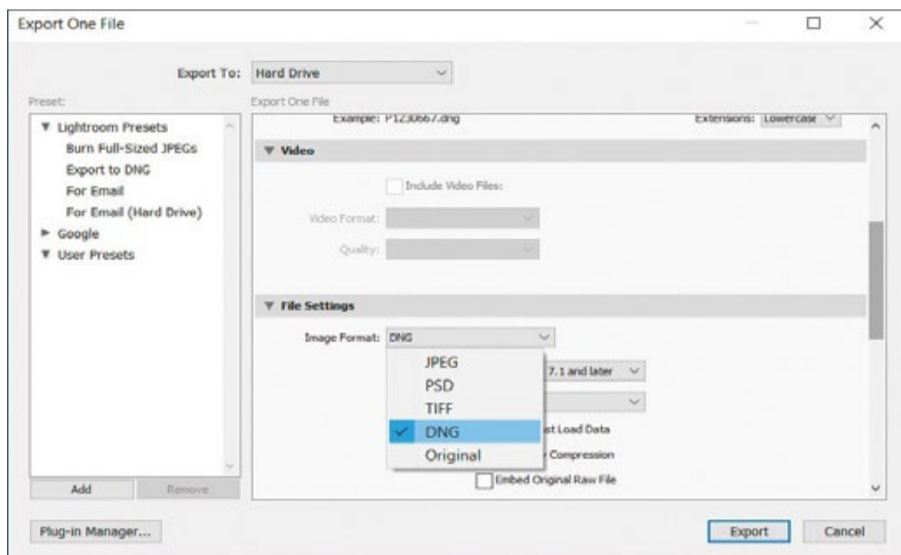


Instagram rugbyworldmag

rugbyworld.com

TechSupport

Email your questions to: apanswers@timeinc.com, **Twitter** @AP_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF



In Lightroom you can convert files to DNG before exporting them

Lightroom DNG problem

Q I have been an avid reader of AP since the mid 1960s, and thought you may have a solution to a problem I have recently encountered. My computer has ceased working after 13 years and I am being forced to use my nephew's laptop as a replacement. This has meant abandoning Elements 2 and Windows XP, for Lightroom 3.6 and Windows 7. The learning curve is huge, and to add to the complexity, I recently shot some photographs in raw on my Nikon D70, downloaded them into Lightroom, at the same time converting them, in programme, to DNGs. All are stored in Library, but when I attempt to export all the photographs to disc, all that are written are JPEG versions and no DNGs at all! I have written them three times, with the same result. What am I doing wrong? My nephew doesn't have an answer, so I can only assume there is some function button I have failed to enable. Can you help? **Cliff Andrews**

A You have to put the old way of doing things the 'Photoshop' way, out of your mind. When you import any images into Lightroom, they will not be altered by Lightroom in any way. They are protected 'originals' and this is why programs like Lightroom are called 'non-destructive'. The only way your originals could be jeopardised is if you don't make backups and you deliberately delete them, which can be done from within Lightroom or externally. It's not clear if you used a separate program to convert your raw files to DNG format or if you used the convert-to-DNG option when importing into Lightroom. But as you are getting JPEG versions of your files when exporting, it looks like you haven't yet got to grips with the, admittedly, complicated Lightroom export options. Exported files are only created at the time of export. Even if your original files aren't stored in DNG format in your Lightroom library, you can choose to convert them to DNG when you export them. There is no critical need to convert from native raw to DNG, incidentally. There are some advantages but also disadvantages. I'd recommend keeping your camera raw files as a backup.

Off-camera TTL flash for Fujifilm X?

Q I own a Fujifilm X-T1 and a Nikon D700. I currently own flashes and triggers for the Nikon but I am intending to move to a complete set of Fujifilm ones. I am planning to buy an X-T2 to accompany my X-T1. I do wedding photography and therefore I would like to know which flashguns are compatible with Fujifilm X-T1 or X-T2. Does the Fujifilm system support triggers for off-camera flash? I've heard good things about the Godox lighting. Does it provide through the lens (TTL)? I am looking for a flashgun and triggers that can provide TTL for my Fujifilm cameras.

PG Tips (AP forum)

A Fujifilm's 'works' flash system has been a work-in-progress for a while but it's getting there with the recent launch of the EF-X500. It's compact but powerful and offers comprehensive multi-flash

wireless off-camera control. For some, its line-of-sight wireless signalling, rather than radio, is a deal-breaker, while for others it's the high price. Godox has just released the X1T-F TTL wireless flash trigger, with radio signalling, which is dedicated to Fujifilm bodies. This doesn't work with Fujifilm flash units, but with Godox's own range of studio and portable flash units. The trigger is inexpensive but so new that hands-on feedback wasn't available at the time of writing. Another solution that could suit you is Serene Automation's RoboSHOOT flash trigger system. This lets you control your Nikon Speedlights off-camera from your Fujifilm X with TTL metering via radio signalling.

Olympus zoom version differences

Q I have been offered an Olympus 75-300mm zoom lens for an attractive price. I have an Olympus OM-D E-M10. When I saw it, I was surprised that it looked rather different from the one on the Olympus website, but the specifications look the same. Is it the same or should I buy the current one? **Kieran Little**

A The version your friend has is the original M.Zuiko 75-300mm f/4.8-6.7 ED. The current version is different in two primary ways: it has replaced the retro-look external styling that was chosen to match the original Olympus Pen camera retro style and, second, the later Mark II version has improved ZERO (Zuiko Extra-low Reflection Optical) lens coatings. It sounds snazzy but it's not a game changer and flare is not a big issue with the original version anyway. Optically and mechanically they are identical.



Fujifilm EF-X500 flash is powerful

Q&A compiled by Ian Burley

SUMMER SALE!

Subscribe from just £24.74*



SAVE
UP TO
36%

PLUS
ENJOY THESE FANTASTIC
SUBSCRIPTION BENEFITS:

- Pay only £1.95 per issue
- Enjoy the luxury of home delivery
- Get exclusive rewards for subscribers every month. Join Rewards at amateurphotographer.co.uk/rewards



0330 333 1113

Quote code: 13AV

Monday - Saturday from 8am - 6pm (UK time)



Subscribe online at

amateurphotographersubs.co.uk/13AV



Complete
the coupon
below

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Complete this coupon and send to: **FREEPOST Time Inc (No further address needed. No stamp required - for UK only)**

YES! I would like to subscribe to Amateur Photographer saving up to 36%

Please tick your preferred payment method

☐ **UK 3 monthly Direct Debit- pay only £24.74 per quarter, SAVING YOU 36% of the full price of £38.88**

**TOP
OFFER**

☐ **2 years (102 issues) Credit Card - Pay only £200.99 (full price £311.00) saving 35% across the two years**

☐ **1 year (51 issues) Credit Card - Pay only £107.49 (full price £155.50) saving 30% across the year**

Your details

Mr/Mrs/Ms/Miss: Forename:

Surname:

Email:

Address:

Postcode:

Home Tel No: (inc. area code)

Mobile No.

Date of Birth: DD MM YYYY

I would like to send a gift to:

Please also fill out 'Your Details' on the left. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename:

Surname:

Address:

Postcode:

Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd., for £

2. Please debit £ from my:

☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex

Card No:

Expiry Date:

MM YY

Signature: (I am over 18)

Date:

*Pay just £24.74 every 3 months by Direct Debit, with the price guaranteed for the first 12 months and we will notify you in advance of any price changes. Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. **Offer closes 31st August 2017.** Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries from the UK please call: 0330 333 1113, for overseas please call: +44(0) 330 333 1113 (lines are open Monday-Saturday, 8:00am- 6:00pm UK time) or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle. We will process your data in accordance with our Privacy Policy (www.timeincuk.com/privacy). By providing your information, you agree to be contacted by Time Inc. (UK) Ltd, publisher of Amateur Photographer and other iconic media brands, with information about our goods and services and those of our carefully selected third parties. Please tick here if you do not wish to receive these messages: ☐ by email and/or SMS ☐ by post and/or telephone ☐ about carefully selected third party goods and services.

QAP code 13AV



Tony Kemplen on the...

Praktica Nova

This simple SLR was introduced in 1964 and has two shutter-speed ranges set using two dials

The Praktica Nova has a special place in my affections, as this was my first 'proper' camera. I was 13, and my enthusiasm for photography convinced my parents to subsidise me in buying a second-hand SLR. I spotted it in the local Dixons after school one day, and I had to get a note from school to be allowed out in the lunch hour to walk across town and buy it. I think it cost about £15.

I still have the camera, but the shutter has seized up and it has lost its viewfinder eyepiece, so when I spotted one for a few pounds on eBay I justified the purchase on grounds of nostalgia.

Mechanically, the Nova is derived from the pre-war Praktiflex, out of which evolved the Praktica line in post-war East Germany. Like its ancestors, it has two ranges of shutter speeds set using two separate dials, one for fast and one for slow speeds. The body accepts 42mm screw-mount lenses, and although there is provision to automatically stop down the aperture, the lens that

Tony had to seek special permission to buy this, his first 'proper' camera

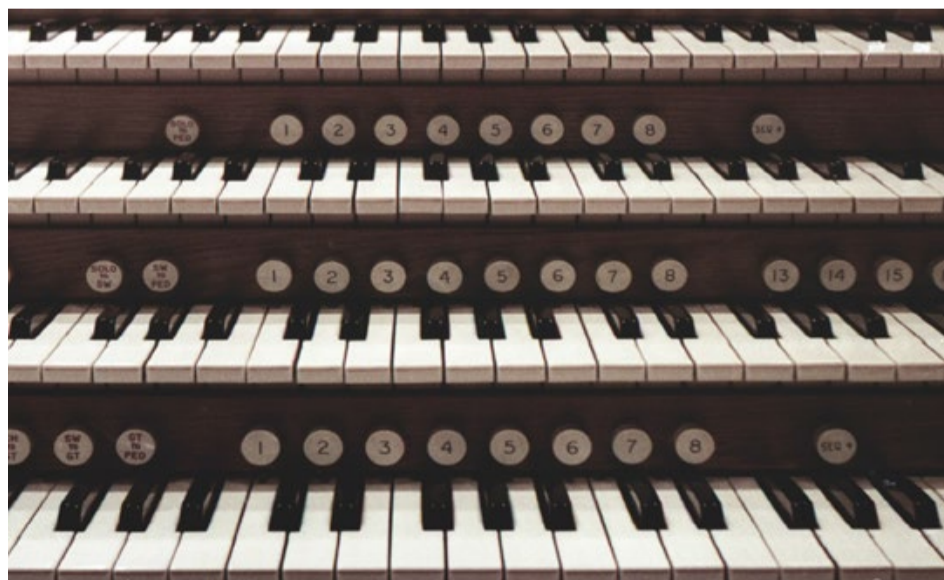
came with it, a Meritar 50mm f/2.9, used the more primitive preset system. So it wasn't until I got my hands on an automatic lens a couple of years later that I was able to take full advantage of it.

Introduced in 1964, the Praktica Nova dates from before the days when electronic flash was ubiquitous. To cater for both the traditional bulbs and the new-

fangled tubes, there are two flash synchronisation sockets on the front of the camera, marked X and F for electronic and bulb respectively. There is no hotshoe, or even cold shoe, so in order to attach a flash you can either use a flash bar screwed into the tripod bush, or an accessory cold shoe, which sat on top of the pentaprism and was secured by being screwed into the threaded eyepiece. This may explain why my eyepiece is now missing – the weight of the flashgun probably loosened it.

Budget lens

The Meritar is a surprisingly simple lens of the Cooke Triplet design, consisting of just three elements. It was definitely made for the budget end of the market, and the results reflect this. Reviews suggest that performance improves when stopped down, but I didn't have any choice about shooting at full aperture for this detail of a church organ. With its straight lines, circles and numbers, it recalls the formal lens testing charts we see in the pages of AP, and you don't need a magnifying glass to get the gist of the lens's performance.



Shooting wide open reveals the limitations of the simple Meritar lens's design

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. To see more photos from the Praktica Nova, visit www.flickr.com/tony_kemplen/sets/72157683579998530.

Contact

Amateur Photographer, Time Inc (UK) Ltd,
Pinehurst 2, Pinehurst Road, Farnborough,
Hampshire GU14 7BF

Telephone 01252 555 213

Email amateurphotographer@timeinc.com

Picture returns: telephone 01252 555 378

Email appicturedesk@timeinc.com

Subscriptions

Enquiries and orders email

help@magazinesdirect.com

Alternatively, telephone 0330 333 1113

overseas +44 330 1113 (lines open Mon-Fri GMT
8.30am-5.30pm excluding bank holidays)

One year (51 issues) UK £155.50; Europe €259;
USA \$338.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports.

Telephone 01707 273 773

Advertising

Email liz.reid@timeinc.com

Inserts Call Mona Amarasakera,

Canopy Media, on 0203 148 3710

Editorial team

Group Editor

Deputy Editor

PA and Senior Brand Assistant

Technical Editor

Deputy Technical Editor

Technique Editor

Senior Features Writer

News editor

News assistant

Production Editor

Chief Sub Editor

Senior Sub Editor

Art Editor

Senior Designer

Digital Editor

Studio Manager

Picture Researcher

Video Production

Photo-Science Consultant

Senior contributor

Nigel Atherton

Geoff Harris

Leeanne Wright

Andy Westlake

Michael Topham

Tracy Calder

Oliver Atwell

Hollie Latham Hucker

Liam Clifford

Jacqueline Porter

Jolene Menezes

Amanda Stroud

Sarah Foster

Robert Farmer

Jon Devo

Andrew Sydenham

Rosie Barratt

Dan Laughton

Professor Robert Newman

Roger Hicks

Special thanks to The moderators of the AP

website: Andrew Robertson, lisadb, Nick Roberts,

The Fat Controller

Advertising

Commercial Manager Liz Reid 07949 179 200

Commercial Director Dave Stone 07961 474 548

Production Coordinator Andrew Durrant 0203 148 2694

Marketing

Head of Marketing

Samantha Blakey

Publishing team

Chief Executive Officer

Marcus Rich

Group Managing Director

Oswin Grady

Publishing Director

Simon Owen

Group Magazines Editor Garry Coward-Williams

Printed in the UK by the Wyndeham Group

Distributed by Marketforce, 5 Churchill Place,
London E14. Telephone 0203 787 9001

Editorial Complaints We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice (<https://www.ipso.co.uk/IPSO/cop.html>) as enforced by IPSO. If you have a complaint about our editorial content, you can email us at complaints@timeinc.com or write to Complaints Manager, Time Inc. (UK) Ltd Legal Department, 161 Marsh Wall, London E14 9AP. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer © is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2017 Amateur Photographer (Incorporating Photo Technique, Camera Weekly & What Digital Camera) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), 161 Marsh Wall, London E14 9AP. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), 161 Marsh Wall, London E14 9AP. Air Business Ltd is acting as our mailing agent.

Distributed in the uk by DORR FOTO UK



Electrostatic Technology - No Adhesive
Touch Screen Smart Design
Japanese Optical Glass & Oil Repellent
Ultra Thin & 95% Light Transmission
Ultra-Low Reflectivity and UV Protection
Anti-Knock & Anti-Scratch
Super Strong Protection & User Safety
Easy to Install, Remove & Re-use

Camera Box

39 Newland Street, Kettering, NN16 8JH

Camera Centre Cardiff

14-16 Morgan Arcade, Cardiff, CF10 1AF

Cameraland

36 Royal Arcade, Cardiff, CF10 1AE

Campkin Cameras

12A Kings Parade, Cambridge, CB2 1SJ

Canterbury Cameras

4 St. Georges Centre, Canterbury, CT1 1UL

Chesham Cameras

113 High Street, Chesham, HP5 1DE

Harrison Cameras

112-114 London Road, Sheffield, S2 4LR

J&A Cameras

Gammon Walk, Barnstaple, EX31 1DJ

Wessex Photographic

9 Salisbury Street, Blandford Forum, DT11 7AU

2A Cornhill, Dorchester, DT1 1BA

33 Southampton Road, Ringwood, BH24 1HB

2 Market Place, Sturminster Newton, DT10 1AR

36 Maiden Street, Weymouth, DT4 8BA

MAS
Self-affixed glass screen protector

Unwanted camera gear in the attic?

...or, cupboards, under the stairs, behind the sofa. Why not **sell them to us** for extra spending money. We buy all sorts of photographic equipment – digital or film cameras, autofocus and manual lenses, camera bags, tripods and accessories – it's SO easy & fast!

Get in touch

Give us a call and have a chat or fill out our simple form at www.cameraworld.co.uk/used

Get free pick-up

Pop it in the post or we can collect it when convenient (dependant on value).

Get paid fast

Take advantage of one of our super Trade-Up Offers, or just take the money & ENJOY!



Now buying film cameras

We buy more | We pay more | We smile more

Just call or email us for expert valuation and advice: **01245 255510** Email: chelmer@cameraworld.co.uk

“

WHAT OUR CUSTOMERS SAY:

Super friendly staff and a really good and efficient service. Would definitely recommend!

Susanne L P | 13.06.17

Second Hand items are as described (or better) at fair prices and with quick delivery. No hesitation in using them again!

John L | 11.02.16

The sales assistant, Jordy, was extremely helpful, offering unbiased and useful advice...

I could not have asked for a better level of service.

Kevin G | 05.03.17

”

100'S MORE ONLINE AT: www.cameraworld.co.uk/testimonials

cameraWORLD

The Part-Exchange Specialists

cameraworld.co.uk

020 7636 5005 **LONDON**
14 Wells Street (off Oxford St), London W1T 3PB
sales@cameraworld.co.uk

01245 255510 **CHELMSFORD**
High Chelmer Shopping Ctr, Chelmsford CM1 1XB
chelmer@cameraworld.co.uk



*Most brands considered. DSLR, Mirrorless and Top Compacts. 35mm and Medium Format. Auto and Manual Focus Lenses. Items must be in excellent condition and complete with relevant accessories. Subject to inspection. E. & O. E. Goods and delivery services subject to stock and availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E. & O.E.

"Love Wex. You can always be reassured you're going to get great service and a great item at the best price. Thanks"
S. Pradham – Essex

• Over 18,000 Products • Free Delivery on £50 or over** • We can deliver on Saturday or Sunday

SONY A7R Mark II



42.4 megapixels
5.0 fps
4K Video

A7R II Body £2499

A7R Mark II Body £2499
A7R Body £899
A7 Mark II Body £1199
£1099 Inc. £100 Cashback*
A7 Mark II + 28-70mm £1549
£1449 Inc. £100 Cashback*

SONY A7S Mark II



12.2 megapixels
30 fps
4K Video

A7S Mk II Body £2499

A7S Mark II Body £2499
A7S Body £1609
A7 Body £799
£699 Inc. £100 Cashback*
A7 + 28-70mm £999
£899 Inc. £100 Cashback*

SONY A6500



24 megapixels
11 fps
4K Video

A6500 From £1282

A6500 Body £1282
£1,132 Inc. £150 Cashback*
A6500 + 16-70mm £2199
£2099 Inc. £100 Cashback*
A6300 Body £829
£679 Inc. £150 Cashback*
A6300 + 16-70mm £1029
£879 Inc. £150 Cashback*

SONY A6000



24 megapixels
5 fps
4K Video

A6000 From £449

A6000 Body £449
£399 Inc. £50 Cashback*
A6000 + 16-50mm £549
£499 Inc. £50 Cashback*

SONY A9



A9 Body £4499
Lens available separately

Now the future is yours

The Sony A9 featuring full-frame stacked CMOS sensor

The Sony A9's unique 35mm stacked full-frame sensor sets this CSC apart from anything else on the market. This mirrorless camera offers unparalleled usability and speed; featuring a 24.2-megapixel, full-frame sensor, the Sony A9 can capture images at a remarkable 20 frames per second. The camera boasts vibration-free shooting up to 1/32,000sec, and a redesigned double-capacity battery.

Nikon D5



20.8 megapixels
12.0 fps
4K Video

D5 Body £5209

D5 Body £5209

Nikon D810



36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

D810 Body £2399

D810 Body £2399

Nikon D500



20.9 megapixels
10.0 fps
1080p movie mode

D500 From £1729

D500 Body £1729
D500 + 16-80mm £2479

Nikon D750



24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

D750 From £1629

D750 Body £1629
D750 + 24-85mm £2099
D750 + 24-120mm £2279

Panasonic GX80



16 megapixels
8.0 fps
4K Video

GX80 From £530

GX80 + 12-32mm £530
£430 Inc. £100 Cashback*

Panasonic DMC-GH5



20.3 megapixels
12 fps
4K Video

DMC-GH5 From £1699

New DMC-GH5 Body £1699
New DMC-GH5 + 12-60mm f3.5-5.6 £1899
New DMC-GH5 + 12-60mm f2.8-4.0 £2199

Panasonic G80



G80 From £629


G80 Body £629
G80 + 12-16mm f3.5-5.6 £799

RECOMMENDED LENSES:

Panasonic 25mm f1.7 G	£148	Panasonic 45-175mm f4.0-5.6	£349
Panasonic 100-400mm f4-6.38	£1299	Panasonic 42.5mm f1.7	£299
Panasonic 100-300mm f4.0-5.6	£569	Panasonic 14-140mm f3.5-5.6	£549
Panasonic 45-150mm f4.0-5.5.6	£179	Panasonic 12-60mm f3.5-5.6	£359

View our full range of cameras at wex.co.uk/cameras

OLYMPUS OM-D E-M1 II



20 megapixels
60 fps
1080p movie mode

OM-D E-M1 II From £1849

New OM-D E-M1 II Body £1849
New OM-D E-M1 II + 12-40mm £2399
OM-D E-M5 II Body £849
OM-D E-M5 II + 12-40mm £1249
PEN-F from £949

OLYMPUS E-M10 II



16.3 megapixels
8.5 fps

E-M10 II From £449

OM-D E-M10 II Body £449
OM-D E-M10 II + 14-42mm £569
PEN E-PL8 Body £429
PEN E-PL8 + 14-42mm £549

RECOMMENDED LENSES:

Olympus 25mm f1.8	£299
Olympus 75mm f1.8	£699
Olympus 12-40mm f2.8 Pro	£799
Olympus 14-150mm f4-5.6	£549
Olympus 40-150mm f2.8 Pro	£1125

PENTAX K-1



36 megapixels
6.5 fps
Full Frame CMOS Sensor

K-1 Body £1999

K-1 Body £1999
KP Body £1099
K-3 II Body £799
K-3 II + 18-135mm £1199
K-3 II + 16-85mm £1299
K-70 from £599

RECOMMENDED LENSES:

Pentax 15-30mm f2.8	£1499
Pentax 28-105mm f3.5-5.6	£529
Pentax 55-300mm f4.5-6.3	£399

FUJIFILM X-T20



24.3 megapixels
8.0 fps

X-T20 From £799

New X-T20 Body £799
New X-T20 + 16-50mm £899
New X-T20 + 18-55mm £1099

FUJIFILM X-Pro2



24.3 megapixels
8 fps
1080p movie mode

X-Pro2 From £1349

X-Pro2 Body £1349
X-Pro2 Silver + XF23mm £2149

FUJINON LENSES

16mm f1.4 R WR XF	£769
35mm f2 R WR XF	£349
50mm f2 R WR XF Lens	£449
56mm f1.2 R XF	£768
90mm f2 R LM WR XF	£749
16-55mm f2.8 R LM WR	£848
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter	£1499



Wex Showroom
Unit B, Frenbury Estate
Off Drayton High Road,
Norwich. NR6 5DP.
Open from 10am daily.

visit wex.co.uk
01603 208761
Call us Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

• 30-Day Returns Policy[†] • Part-Exchange Available • Used items come with a 12-month warranty^{††}

Canon | **PRO** PARTNER

Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

New 5D Mark IV Body £3349

30.4 megapixels | 7.0 fps | Full Frame CMOS sensor

Canon | **PRO** PARTNER

EOS 800D **New**

24.2 megapixels | 6.0 fps | 1080p movie mode

800D From **£769**

New 800D Body £769
New 800D + 18-55mm £869
750D Body £549
£479 Inc. £70 Cashback*
750D + 18-55mm £599
£529 Inc. £70 Cashback*
750D + 18-135mm £799
£729 Inc. £70 Cashback*

Canon | **PRO** PARTNER

EOS 80D

24.2 megapixels | 7.0 fps | 1080p movie mode

80D From **£948**

80D Body £948
80D + 18-55mm £1079
80D + 18-135mm £1299
New 77D Body £799
New 77D + 18-55mm £919
New 77D + 18-135mm £1149

Canon | **PRO** PARTNER

EOS 7D Mark II

20.2 megapixels | 10.0 fps | 1080p movie mode

7D Mark II Body £1299

7D Mark II Body £1299

Canon | **PRO** PARTNER

EOS 6D Mark II

26.2 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS sensor

6D Mark II From **£1999**

6D Mark II Body £1999
6D Mark II + 24-105mm £2379
6D Body £1349
6D + 24-105mm £1699

Canon | **PRO** PARTNER

EOS 5DS R

50.6 megapixels | 5.0 fps | 1080p movie mode | Full Frame CMOS sensor

5DS R Body £3149

5DS R Body £3149

Canon | **PRO** PARTNER

EOS 1D X Mark II

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

1D X Mark II Body £4799

1D X Mark II Body £4799

*Canon Cashback ends 31.08.17

Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty*

wex.co.uk

*Excludes items marked as incomplete or for spares

Tripods

Series 3 4S XL
• 202cm Max Height
• 10cm Min Height

New Systematic Tripods:
Series 3 4S XL.....£764
Series 3 3S L.....£649
Series 5 4S XL.....£989
Series 5 6S G.....£1099

Manfrotto Imagine More

MT055XPRO3
• 170cm Max Height
• 9cm Min Height

MT055XPRO3.....£159
MT055CXPRO3 Carbon Fibre.....£329
MT055CXPRO4 Carbon Fibre.....£348

Manfrotto Imagine More

Wex exclusive

Befree One Travel Tripod - Red
• 130cm Max Height
• 49cm Min Height

Aluminium Available in Black, Red, and Grey.....from £99

JOBY

Hybrid GP2B
• 1000g Max Load
• 25.7cm Height

Joby Tripods
Original.....£16.99
Hybrid.....£29
SLR Zoom.....from £44.99
Focus GP-8.....from £89

Flashguns & Lighting Accessories

Canon | **PRO** PARTNER

Speedlites: 430EX III-RT £239 | 600EX II-RT £539

Macrolites: MR-14EX II £549 | MT-24EX £879

Nikon | **Speedlights:** SB5000 £499 | SB700 £239

Kits: R1 Close-Up £429 | R1C1 £599

SONY | **Flashguns:** HVL-F43M £249 | HVL-F60M £425

OLYMPUS | **Flashguns:** FL-300R £134.99 | FL-600R £279

PENTAX | **Flashguns:** AF 540 FGZ II £349 | AF 360FGZ II £249

Flashguns: 44 AF-2 £169 | M400 £199 | 52 AF-1 £209 | 64 AF-2 £309

Macro flash: 15 MS-1 £299

SIGMA | **Flashguns:** EF 610 DG ST £109 | EF 610 DG Super £169

EM-140 DG Macro Flash £329

Nissin | **Flashguns:** i40 £149 | i60A £239

SEKONIC | **Flashguns:** Sekonic L-308s £179 | Pro 478DR £369 | Speedmaster L-858D £600

PocketWizard | **MiniTT1 £165** | **FlexTT5 £179** | **Plus III Set £229** | **PlusX Set £149** | **5-in-1 Reflector £24.99** | **3m Background Support £99** | **FlashBender2 £31.95** | **FlashBender2 XL Pro Lighting System £94.99** | **Wall Mounting Kit £61.99** | **Folding Softbox From £54.99** | **Reflector Bracket £28.99**

Westcott | **Omega Reflector £119** | **Umbrella Flash Kit £109** | **Ezybox Speed-Lite 2 £49.95** | **Ezybox Hotshoe From £109** | **EzyBalance Grey £19.99** | **Background Support £139** | **TriFlip Kits From £69.99** | **Urban Collapsible £165** | **Reflectors: 50cm £24 | 75cm £39 | 95cm £64 | 120cm £79** | **Tiltthead bracket £23.99**

Lastolite | **Off Camera flash Cord From £34**

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.95**. Sunday deliveries are charged at a rate of £8.95**. (**Deliveries of very heavy items, to N.I. or remote areas may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. **Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Ltd. ©Warehouse Express Ltd 2017.

***CASHBACKS** are redeemed via product registration with the manufacturer. Please refer to our website for details.

Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm



wex

photographic

visit wex.co.uk

01603 208761

Call us Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

THE WEX PROMISE: Over 18,000 Products • Free Delivery on £50 or over** • 30-Day Returns Policy†

Follow us on Twitter, Facebook, Google+ and Youtube for all the latest offers, reviews, news and advice!



DSLR Lenses



CANON LENSES

EF 20mm f2.8 USM	£449
EF 24mm f1.4L II USM	£1499
EF 24mm f2.8 IS USM	£409
EF 28mm f1.8 USM	£399
EF 28mm f2.8 IS USM	£429
EF 35mm f1.4L II USM	£1799
EF 35mm f2 IS USM	£469
EF 40mm f2.8 STM	£189
EF 50mm f1.2L USM	£1272
EF 50mm f1.4 USM	£349
EF 50mm f1.8 STM	£106
EF-S 60mm f2.8 USM Macro	£350
EF 85mm f1.2L II USM	£1767
EF 85mm f1.8 USM	£327
EF 100mm f2.8 USM Macro	£383.25
EF 100mm f2.8L Macro IS USM	£699
EF 300mm f4.0 L IS USM	£1139
EF-S 10-18mm f4.5-5.6 IS STM	£199
EF-S 10-22mm f3.5-4.5 USM	£499
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£564.99
EF 16-35mm f2.8L Mk II USM	£1429
New EF 16-35mm f2.8L III USM	£1899
EF 16-35mm f4L IS USM	£819.15
EF-S 17-55mm f2.8 IS USM	£718
EF-S 18-55mm f3.5-5.6 IS STM Lens	£199
EF-S 18-135mm f3.5-5.6 IS STM	£379
EF-S 18-135mm f3.5-5.6 IS USM	£429
EF-S 18-200mm f3.5-5.6 IS	£439
EF 24-70mm f2.8L IS USM II	£1699
EF 24-70mm f4L IS USM	£699
EF 24-105mm f3.5-5.6 IS STM	£379
New EF 24-105mm f4L IS II USM	£1065

EF 28-300mm f3.5-5.6 L IS USM	£2249
EF-S 55-250mm f4-5.6 IS STM	£269
EF 70-200mm f2.8 L IS USM II	£1699
EF 70-200mm f4L IS USM	£1049
EF 70-300mm f4.0-5.6 L IS USM	£1279
EF 100-400mm f4.5-5.6L IS USM II	£1789



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£619
14mm f2.8 D AF ED Lens	£1389
20mm f1.8 G AF-S ED	£659
24mm f1.4 G AF-S ED	£1829
24mm f1.8 G AF-S ED	£649
28mm f1.8 G AF-S	£579
35mm f1.8 G ED AF-S	£449
40mm f2.8 G AF-S DX Micro	£259
45mm f2.8 C PC-E Micro	£1499
50mm f1.4 G AF-S	£389
58mm f1.4 G AF-S	£1419
60mm f2.8 D AF Micro	£409
60mm f2.8 G AF-S ED	£529
85mm f1.8 G AF-S	£429
105mm f2.8 G AF-S VR IF ED Micro	£769
135mm f2.0 D AF DC	£1149
180mm f2.8 D AF IF-ED	£759
300mm f4.0E AF-S PF ED VR	£1529
500mm f4.0E FL AF-S ED VR	£8449
600mm f4.0E FL AF-S ED VR	£10015
10-24mm f3.5-4.5 G AF-S DX	£745
16-80mm f2.8-4G ED AF-S DX VR	£899
16-85mm f3.5-5.6 G ED AF-S DX VR	£579
17-55mm f2.8 G ED DX AF-S IF	£1349
18-35mm f3.5-4.5G AF-S ED	£639

18-105mm AF-S DX f3.5-5.6 G ED VR	£239
18-140mm f3.5-5.6 G ED AF-S DX VR	£470
18-200mm f3.5-5.6 G AF-S DX VR II	£649
18-300mm f3.5-5.6 ED AF-S VR DX	£879
24-70mm f2.8 G ED AF-S	£1549
24-70mm f2.8E AF-S ED VR	£1899
24-85mm f3.5-4.5 AF-S G ED VR	£439
24-120mm f4 G AF-S ED VR	£999
28-300mm f3.5-5.6 G ED AF-S VR	£829
55-300mm f4.5-5.6 G AF-S DX VR	£319
70-200mm f2.8G ED AF-S VR II	£1998
70-300mm f4.5-5.6 G ED AF-S IF VR	£519
80-400mm f4.5-5.6 G ED AF-S VR	£2199
200-500mm f5.6E AF-S ED VR	£1179

120-300mm f2.8 OS	£2699
150-600mm f5.0-6.3 S DG OS HSM	£1329
150-600mm f5-6.3 C DG OS HSM	£789

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

35mm f1.8 SP Di VC USD	£599
45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD	£749
90mm f2.8 SP Di VC USD Macro	£579
180mm f3.5 Di SP AF Macro	£799
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£419
15-30mm f2.8 SP Di VC USD	£929
16-300mm f3.5-6.3 Di II VC PZD Macro	£429
18-200mm f3.5-6.3 Di II VC	£189
18-270mm f3.5-6.3 Di II VC PZD	£299
18-400mm f3.5-6.3 Di II VC HLD	£649
24-70mm f2.8 Di VC USD SP	£749
24-70mm f2.8 Di VC USD G2	£1249
28-300mm f3.5-6.3 Di VC PZD	£599
70-200mm f2.8 Di VC USD	£1099
150-600mm f5-6.3 SP Di VC USD	£829
150-600mm f5-6.3 VC USD G2	£1340

SIGMA

SIGMA LENSES - with 3 Year Manufacturer Warranty

14mm f1.8 DG HSM	£1679
24mm f1.4 DG HSM	£649
30mm f1.4 DC HSM	£359
35mm f1.4 DG HSM	£599
85mm f1.4 Art DG HSM	£999
105mm f2.8 APO EX DG OS HSM Macro	£359
150mm f2.8 EX DG OS HSM Macro	£779
8-16mm f4.5-5.6 DC HSM	£599
10-20mm f3.5 EX DC HSM	£329
12-24mm f4.5-5.6 EX DG HSM II	£649
17-70mm f2.8-4.0 DC OS HSM	£349
18-250mm f3.5-6.3 DC Macro OS HSM	£349
18-300mm f3.6-6.3 C DC Macro OS HSM	£369
24-35mm f2 DG HSM A	£759
24-70mm f2.8 IF EX DG HSM	£526
24-70mm f2.8 DG OS HSM	£1399
70-200mm f2.8 EX DG OS HSM	£899

For Canon-fit Tamron, Sigma or Samyang lenses, visit our website

Photo Bags & Rucksacks



Pro runner BP 350 AW II Backpack

Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.



Pro Runner: BP 350 AW II	£139
BP 450 AW II	£169

ProTactic BP 250 AW

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.



ProTactic BP: 250 AW	£118
450 AW	£178



Manfrotto Imagine More

Manfrotto 3N1-36 PL Backpack is designed harness system with side release buckles for swapping positions and can be configured 3 ways.



3N1-36 PL	£159
-----------	------



Anvil Slim Professional Backpack



Anvil: Anvil Slim	£122
Anvil Super	£134
Anvil Pro	£129

Billingham



Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	
Digital	£102
Small	£149
Large	£154
Pro Original	£189
Hadley One	£265

Computing



PIXMA Pro 100S	£369
PIXMA Pro 10S	£504.99
ImagePROGRAF PRO-1000	£999



Datacolor Spyder 5 Pro	£147
i1 Display Pro	£159
ColorMunki Smile	£79

Intuos Pro Professional Pen and Touch Tablet	
Small	£184
Medium	£313
Large	£429

Digital Compact Cameras

Digital compact camera accessories are available on our website



16.1 megapixels
65x optical zoom
1080p movie mode



PowerShot G5 X
£599

20.1 megapixels
4.2x optical zoom
1080p movie mode



PowerShot G7 X Mark II
£541
£516 Inc. £25 Cashback*

12.8 megapixels
5.0x optical zoom
1080p movie mode



PowerShot G1 X Mark II Premium Kit
£669

PowerShot IXUS 185 HS	£99
PowerShot IXUS 285 HS	£159
PowerShot SX60 HS	£369
PowerShot SX620 HS	£175
PowerShot SX730 HS	£349
PowerShot G9 X II	£399
PowerShot G3 X	£649

*Canon Cashback ends 31.08.17

FUJIFILM

Black or Silver

24.3 megapixels
1080 movie mode



X100F £1249

Panasonic Black or Silver

24x optical zoom



Lumix LX100
£499
£449 Inc. £50 Cashback*

20.1 megapixels



Lumix TZ100
£528
£478 Inc. £50 Cashback*

20.1 megapixels



Lumix DMC-LX15
£576
£506 Inc. £70 Cashback*

Lumix FZ1000	£579
£529 Inc. £50 Cashback*	
Lumix TZ70	£279
£249 Inc. £30 Cashback*	
Lumix TZ80	£329
£299 Inc. £30 Cashback*	
Lumix FZ2000	£999
£899 Inc. £100 Cashback*	

*Panasonic Cashback ends 04.09.17

OLYMPUS

4K movie mode



Stylus TG-5
£399

RICOH

16 megapixels



Ricoh WG-50
£249

Theta S Digital Spherical Camera
12 Megapixels with 1080p movie mode and 360° stills

£299



Theta SC Digital Spherical Camera - White
360° stills with 8GB internal storage, lithium ion battery, iSO and Android supported

£199



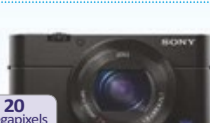
SONY

18.2 megapixels
30.0x optical zoom



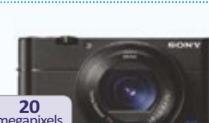
Cyber-Shot HX90V
£339

20 megapixels



Cyber-Shot RX100 Mark IV
£729

20 megapixels



Cyber-Shot RX100 Mark V
£899



16 megapixels



Coolpix W300 £389



DJI Mavic Pro
Quadcopter Drone from £1099



FREE delivery on orders over £50**

**Based on a 4-day delivery service, UK only.



EOS 6D Mark II

Whether you want to shoot more ambitious projects, or you're turning professional with your photography, the EOS 6D Mark II gives you what you need to take those exciting next steps.

26.2 MEGA PIXELS 6.5 fps 3.0" 1080p



NEW! Pre-order now!
Body only **£1,999.00**

Panasonic LUMIX GH5

Delivering incredible 18 MP 6K Photo stills, recording 60p 4K Video – and silent & unobtrusive quick focus make this an outstanding camera for photographers and videographers.

20.3 MEGA PIXELS 9 fps 3.2" 4K



Add a Panasonic DMW-BLF19E battery for £65.00

In stock from **£1,699.00**

Panasonic TZ90



New & in stock!

£399.00

Learn more and place a pre-order at our website

Panasonic GX8



Body only +14-42mm

£699.00 £779.00

Add a Panasonic DMW-BLC12E battery for £49!

8mm f/3.5 Fisheye **£599.00**
LEICA 12mm f/1.4 **£1,099.00**
14mm f/2.5 Mk II **£299.00**
30mm f/2.8 ASPH **£269.00**
42.5mm f/1.7 ASPH **£329.00**
7-14mm f/4.0 **£739.00**
35-100mm f/2.8 O.I.S **£799.00**
45-175mm f/4.0-5.6 **£349.00**
LEICA 100-400mm **£1,299.00**
For even more Panasonic lenses, see in store or online.

FUJIFILM GFX 50s

Introducing the ultimate high-end mirrorless camera: a compact and lightweight body which overturns common perceptions of medium format digital cameras.

51.4 MEGA PIXELS 15 FILM MODES 3.2" 1080p



Receive a **£500 bonus** when you trade-in your existing Full Frame DSLR or Digital Medium Format camera!

NOW IN STOCK!

Canon EOS 80D



Body only +18-55 IS STM

£948.00 £1,079.00

24 months 0% finance available! See website

Canon EOS 5D Mark III



Body only

£1,999.00*

Add a BG-E11 grip for only £249.00
*Price available whilst stock last! See web to learn more

Canon EOS 5D Mark IV



Body only

£3,349.00

See website for 24 months 0% finance!
Receive two FREE batteries when purchasing the 5D IV!

CANON LENSES

See the range of Canon lenses at parkcameras.com. Alternatively, call us on **01444 23 70 60**

Canon DSLR lenses

10-18mm f/4.5-5.6 IS STM	£187.00*	18-200mm f/3.5-5.6 IS	£349.00*
10-22mm f/3.5-4.5 USM	£449.00*	24-70mm f/4L IS USM	£534.00*
15-85mm f/3.5-5.6 IS USM	£514.00*	55-250mm f/4-5.6 IS STM	£244.00*
16-35mm f/4L IS USM	£739.00*	70-200mm f/4L IS USM	£969.00*
18-135mm f/3.5-5.6 IS USM	£329.00*	70-300mm f/4-5.6 IS II USM	£3999.00*

Canon Mirrorless lenses

22mm f/2 STM	£174.00*	18-150mm f/3.5-6.3 IS STM	£359.00*
11-22mm f/4-5.6 IS STM	£279.00*	55-200mm f/4.5-6.3 IS STM	£229.00*

*Price include up to £165 cashback from Canon - available until 31.08.17. Learn more in store or at parkcameras.com T&Cs apply.

3 YEAR WARRANTY

Purchase any Canon L-series lens & benefit from a 3-year warranty upon registering your lens with Canon UK.
www.parkcameras.com/canon-l-series-lenses

TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on **01444 23 70 60**

Tamron 18-400mm f/3.5-6.3 Di II VC HLD

Tamron have introduced the world's first* ultra-telephoto all-in-one zoom lens to achieve 400mm telephoto.

Learn more at www.parkcameras.com



£649.00

Tamron 10-24mm f/3.5-4.5 Di-II VC HLD



Coming soon! 77mm filters available from £29.99

Learn more about this lens at www.parkcameras.com

Tamron SP 24-70mm f/2.8 Di VC USD



In stock! Available in Canon, Nikon or Sony fit

£749.00
Add a Hoya 82mm UV(C) Digital HMC filter for £34.95

Tamron 16-300mm f/3.5-6.3 Di II VC PZD



In stock! Available in Canon, Nikon or Sony fit

£409.00
Add a Hoya 67mm UV(C) Digital HMC filter for £19.95

Tamron 70-200mm f/2.8 Di VC USD G2



In stock! 77mm filters available from £29.99

Learn more about this lens at www.parkcameras.com

Tamron 150-600mm f/5-6.3 Di VC USD



In stock! Available in Canon, Nikon or Sony fit

£829.00
Add a Kenko 95mm UV Digital filter for £89.95

Tamron 150-600mm f/5-6.3 Di VC USD G2



In stock! Available in Canon, Nikon or Sony fit

£1,340.00
Add a a Kenko 95mm UV Digital filter for £89.95

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on **01444 23 70 60**

Sigma 105mm f/2.8 EX DG OS HSM



In stock at **£359.00**

Available in Canon, Nikon or Sigma fit
Learn more about this lens at www.parkcameras.com

Sigma 85mm f/1.4 DG HSM | Art



In stock at **£999.00**

Available in Canon, Nikon or Sigma fits
Add a Sigma 86mm WR UV filter for £99.99

Sigma 150-600mm f/5-6.3 DG OS HSM | C



In stock at **£789.00**

Available in Canon, Nikon or Sigma fit
Add a Sigma 1.4x converter (TC-1401) for only £100

4.5mm f/2.8 Fisheye EX DC	£699.00	17-50mm f/2.8 DC OS HSM	£329.00
8mm f/3.5 Circ. Fish EX DC	£699.00	18-35mm f/1.8 DC HSM	£649.00
15mm f/2.8 Diag F/eye EX DC	£599.00	18-200mm DC OS HSM	£289.00
19mm f/2.8 DN	£149.00	18-250mm DC Macro OS HSM	£349.00
20mm f/1.4 DG HSM	£699.00	18-300mm f/3.5-6.3 DC Macro	£369.00
24mm f/1.4 DG HSM	£649.00	24-35mm f/2 DG HSM Art	£759.00
30mm f/1.4 DC HSM	£359.00	24-70mm f/2.8 DG OS HSM	£1,399.00
30mm f/2.8 DN	£149.00	24-105mm f/4 DG OS HSM	£599.00
35mm f/1.4 DG HSM	£599.00	50-100mm f/1.8 DC HSM	£949.00
60mm f/2.8 DN	£149.00	50-500mm f/4.5-6.3 OS HSM	£1,099.00
85mm f/1.4 EX DG HSM	£999.00	70-200mm f/2.8 EX DG OS	£899.00
150mm f/2.8 OS Macro	£779.00	70-300mm f/4.0-5.6 DG	£129.00
180mm f/2.8 EX DG OS HSM	£1,239.00	70-300mm f/4.0-5.6 APO	£179.00
300mm f/2.8 APO EX DG	£2,599.00	120-300mm f/2.8 OS HSM	£2,699.00
500mm f/4 APO EX DG	£4,999.00	150-600mm f/5-6.3 Sport	£1,329.00
8-16mm f/4.5-5.6 DC HSM	£599.00	150-600mm Sport + 1.4x	£1,429.00
10-20mm f/3.5 EX DC HSM	£329.00	300-800mm f/5.6 EX DG	£6,499.00
12-24mm f/4.5-5.6 II DG HSM	£649.00	1.4x APO EX DG	£199.00



Prices
correct
when
compiled.
E&OE.

T: 01463 783850
E: info@ffordes.com

Largest Used Equipment *Specialists* Since 1960

M6TTL 0.58x Black Body Only	E+ £1,199
M6TTL 0.72x Chrome Body.....	E++ £1,399
M4-P Black Body Only	E++ £749
21-35mm F3.4-4.0 M Dual Lens.....	Mint- £1,749
21mm F1.4 Asph M Black 6bit.....	E++ £3,489
21mm F2.8 Asph M Black.....	E++ £1,249
21mm F2.8 M Black	Exc / E++ £749 - £939
24mm F1.4 Asph M - Black	Mint- £3,599
24mm F2.8 Asph M Black.....	Exc / E++ £949 - £1,199
280mm F4.8 Telyt.....	E+ £249
28mm F2.8 Asph M Black 6bit.....	Mint- £1,149
28mm F2.8 M Black	E+ / E++ £599 - £749
28mm F2.8 M Rokkor.....	E+ £349
35mm F1.4 Asph M Black.....	E++ £2,499
35mm F1.4 Asph M Black 6bit.....	E+ £2,399
35mm F2 Asph M Black 6bit.....	E++ £1,599
35mm F2.4 Asph M Chrome 6bit	Mint £1,149
35mm F2.5 M Black 6bit + Hood	E++ £769
35mm F2.8 Chrome (M3).....	Mint- £499
35mm F3.5 Chrome.....	Exc £299
50mm F1.4 M Black	E+ £1,350
50mm F2 Hexanon	E++ £389
50mm F2.8 M Black	Mint- £649
50mm F2.8 M Chrome.....	E++ £549
65mm F3.5 Elmar.....	E+ / Mint- £199 - £349
75mm F2.4 M Black 6bit + Hood	Mint- £1,149
75mm F2.5 Black 6 BIT	E+ / E++ £629 - £659
75mm F2.5 M Black 6bit	E++ £699
90mm F4 Macro M Set 6bit	E++ £1,649

Leica R Lenses

15mm F3.5 R 3cam.....	Mint £1,599
19mm F2.8 R 3cam.....	Mint- £1,099
24mm F2.8 ROM	E+ £749
28-90mm F2.8-4.5 ROM	E++ £2,699
28mm F2.8 R 3cam.....	E+ £379
35-70mm F3.5 R Japan.....	E+ / Mint- £229 - £299
35mm F4 PA Curtagon.....	Mint- £399
60mm F2.8 Macro ROM.....	E++ £799
60mm F2.8 R 3cam Macro	E+ / E++ £349 - £399
60mm F2.8 R Macro + Tube	Exc £249
75-200mm F4.5 R 3cam	Mint £189
80-200mm F4 ROM.....	E+ / Mint- £699 - £1,089
90mm F2.8 R 3cam.....	E+ £249
100mm F2.8 APO Macro 3cam	Mint £1,299
105-280mm F4.2 Vario ROM	E+ £2,389
135mm F2.8 R 3cam.....	As Seen / E+ £95 - £199
180mm F2.8 R 2cam.....	E++ £249
180mm F2.8 R 3cam.....	E+ / E++ £299 - £499
180mm F2.8 ROM	E+ £949
250mm F4 R 3cam.....	E++ £179 - £259
280mm F2.8 Apo R 3cam	E+ £2,699

Mamiya 645AFD

645AFD II Complete.....	E+ £799
645AF Complete with P45+ Digital Back.....	E++ £4,649
45mm F2.8 AF	E+ £289
45mm F2.8 AF Phase One	Mint- £739
150mm F3.5 AF	E++ £299
210mm F4 AF ULD.....	E++ £399
120/220 Mag 645AF/D	E++ £79
Aptus Creo 22 Digital Back Leaf.....	As Seen £950
Polaroid Mag 645AF/D	E++ £49

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX	E++ £549
14-24mm F2.8 G AFS ED.....	E++ / Mint- £849 - £1,049
16-85mm F3.5-5.6 G ED VR AFS DX	E+ / Mint- £199 - £259
17-55mm F2.8 G AFS DX IFED	E+ £359
18-105mm F3.5-4.5 G AFS ED DX VR	E++ £129
18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £229
18-200mm F3.5-5.6 G AFS DX VR II.....	E+ £269
18-35mm f3.5-4.5 AFD	E++ £199 - £239
18-55mm F3.5-5.6 G AF-P DX VR	Mint- £59
18-55mm F3.5-5.6 G AFS VR.....	E++ £79
18mm F2.8 AFD.....	E++ £549
24-120mm F3.5-5.6 ED AFD	E+ / E++ £129 - £149
24-70mm F2.8 G AFS ED	E+ £689
24-70mm F3.5-5.6 IX.....	E+ £39
24-85mm F2.8-4 AFD.....	E++ £269
24mm F2.8 AFD.....	E++ £229
28-300mm F3.5-5.6 G ED AFS VR	E++ £539
28mm F2.8 AF.....	E+ £119
28mm F2.8 AFD.....	E++ £179
28mm F2.8 AFN.....	E+ £149
35-70mm F2.8 AFN	E+ £179
35mm F1.4 G AFS.....	E+ £899
35mm F1.8 G AFS DX	E+ / Mint- £79 - £109
40mm F2.8 G AFS DX Micro.....	Mint- £159
50mm F1.4 G AFS.....	E++ £239

55-200mm F4-5.6 AFS DX G VR	Mint- £109
58mm F1.4 G AFS ED	E++ £1,149
60mm F2.8 AFS ED	E++ £199
60mm F2.8 AFD Micro	E++ £299
70-200mm F2.8 G AFS ED VR	E++ £789
70-200mm F2.8 G AFS ED VR II	E+ / E++ £1,149 - £1,279
70-210mm F4-5.6 AFN.....	E+ £69
80-200mm F2.8 ED AF	E+ £249 - £299
80-200mm F2.8 ED AFD.....	E+ £449
80-400mm F4.5-5.6 AFD VR.....	E++ £429
85mm F1.8 AF-S G	Mint- £319
105mm F2.8 AFS G VR Micro	E++ £439
135mm F2 D AF DC.....	E++ £789
180mm F2.8 ED AFD	E++ £489
200-400mm F4 G VR AFS IFED	E+ / Mint- £1,949 - £2,499
300mm F2.8 G AFS ED VR II.....	E++ £2,999
300mm F2.8 IFED AF	E+ £1,099
300mm F2.8 IFED AF-I.....	E++ £1,199
300mm F2.8 IFED AFS.....	E+ £1,599
300mm F4 AFS IFED	E+ £499
500mm F4 G AFS VR IF ED.....	E+ £4,339

Nikon AF - Sigma Lenses

4.5mm F2.8 EX DC Fisheye HSM	E++ £499
8-16mm F4.5-5.6 DC HSM	E++ £379
24-60mm F2.8 EX DG.....	E++ £239
24mm F1.4 DG HSM (A).....	Mint- £499
28-70mm F2.8 AF	E+ £79
28mm F1.8 EX DG	E++ £179
35mm F1.4 DG HSM A.....	Mint- £499
50-150mm F2.8 Apo HSM II.....	E+ £329
50mm f1.4 EX DG	Mint- £239
55-200mm F4-5.6 DC HSM	E++ £49
180mm F3.5 EX Macro APO.....	E++ £349
180mm F5.6 Apo Macro	E++ £189

Olympus OM

OM4Ti Black Body	Mint- £649
OM40 Black Body Only	E+ £39
OM3 Black Body Only	E+ £399
OM2N Chrome + 50mm + Winder 2	E+ £125
OM30 Chrome Body Only	E+ £35 - £39
16mm F3.5 Fisheye Zuiko.....	E++ £449
24mm F2.0 Zuiko	Mint- £399
28mm F2.8 Zuiko	E+ £39
35-70mm F4 Zuiko.....	E+ £39
35mm F2.8 Zuiko Shift	Mint- £399
50-250mm F5 Zuiko.....	E++ £239 - £299
50mm F1.8 Zuiko	E++ £29
65-200mm F4 Zuiko.....	As Seen / E+ £45 - £99
80mm F4 Macro Zuiko.....	E++ £199
80mm F4 Macro Zuiko + Close-up Attachment.....	E++ £149
85-250mm F5 Zuiko.....	E+ £99 - £129
100-200mm F5 Zuiko.....	E+ £59
135mm F4.5 Macro Zuiko.....	Mint- £199
180mm F2.8 Zuiko	E+ £289
200mm F5 Zuiko	E+ £35
250mm F2 Zuiko	Mint- £3,499
350mm F2.8 Zuiko	E+ £1,950

Pentax AF Lenses

8mm F3.5 UMC Fisheye Walimex.....	E++ £249
10-17mm F3.5-4.5 D Samsung	Mint- £239
14mm F2.8 SMC DA	E++ £399
16-50mm F2.8 A* DA SDM	E+ / Mint- £379 - £549
16mm F2.0 ED AS UMC CS Samyang.....	E++ £259
17-28mm F3.5-4.5 Fisheye F	E+ £249
17-50mm F2.8 Di II Tamron	E++ £179
17-50mm F2.8 XR Di II Tamron	E++ £179
17-70mm F4 DA AL (IF) SDM	E+ / E++ £179 - £239
18-135mm F3.5-5.6 ED AL (IF) DC WR	E+ / Mint- £179 - £219
18-55mm F3.5-5.6 DA AL.....	As Seen / E++ £29 - £39
21mm F3.2 DA AL LE.....	Mint £279
28-70mm F2.8 SMC AL FA*	E+ £549
28-80mm F3.5-5.6 FA.....	E+ / Mint- £20 - £49
35mm F2.4 DA AL.....	E++ £79
50-135mm F2.8 DA* ED SDM.....	E++ £399
50-200mm F4-5.6 DA ED	As Seen / E++ £29 - £49
50-200mm F4-5.6 DA ED WR	E++ / Mint £79 - £99
50mm F1.4 SMC FA.....	E++ £179
55-300mm F4-5.8 DA-L ED	E+ £129
55-300mm F4.5-6.3 DA PLM WR.....	Mint- £319
55mm F1.4 DA* SDM.....	E++ £379
60-250mm F4 ED (IF) SDM	Mint- £749
80-200mm F2.8 SMC EDIF FA*	E+ £699
80-320mm F4.5-5.6 SMC FA.....	E+ £75
100mm F2.8 D Xenon Samsung	E+ £249

FUJIFILM

Value from Innovation

TRADE-IN BONUS ON FUJIFILM GFX AND X SERIES



£500
GFX 50S
£500 TRADE-IN BONUS
ON BODY ONLY OR AS A KIT



£100

FREE ANSMANN BATTERY
X-T2
£100 TRADE-IN BONUS
ON BODY ONLY



£100

FREE LEATHER HALF CASE
X-PRO2
£100 TRADE-IN BONUS
ON BODY ONLY



£100

FREE ANSMANN BATTERY
X-T2
£100 TRADE-IN BONUS
ON KITS

TERMS & CONDITIONS APPLY • PLEASE ASK STAFF FOR DETAILS

WE WANT YOUR EQUIPMENT

SELL • TRADE • COMMISSION SELL

AS EASY AS.....

1

**EMAIL OR PHONE
WITH LIST OF EQUIPMENT**

2

**BOX YOUR EQUIPMENT UP
WE WILL ARRANGE COLLECTION**

3

**EQUIPMENT ARRIVES
CHECKED AND TESTED
WE CALL YOU FINALISE**

The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH

ACCESSORISE FOR LESS!

WITH UKPHOTODISTRO

Viltrox Macro Light JY-670

Feisol TT-15 Carbon Fibre Table Tripod

Tetherblock - No More Cable Nightmares

Now Only
£44.99

Canvas Bag

3 sizes available from
£19.99

Fotomate Macro Focusing Plates

- Fashionable design high quality canvas camera bag.
- Front & inner pockets for all of your gear.
- Durable, waterproof canvas.
- Interior dimension: 320mm x 140mm x 200mm.
- External dimension: 380mm x 180mm x 280mm.



Available from us in 3 different sizes, these top quality focusing plates are a great asset for macro photographers requiring precise distance modifications, and other situations where accurate camera positioning is crucial.



Now Only
£74.99

Offers both continuous and flash lighting for macro and close-up photography. Each light panel can be rotated 80° in either direction. Left-right ratio can be set at anything from 8:1 to 1:8 with overall power reducible to 1/128.

Canon & Nikon available **£109.99**

The TT-15 tabletop tripod is ultra-lightweight in design and has great stability. It is constructed of high quality carbon fiber & CNC-milled solid block Aluminum. It comes with a drawstring bag and a 1/4"; to 3/8" screw adapter so that both a camera and ballhead can be installed. We recommend the CB-30D for this tabletop tripod (see website).



Now Only
£54.99

Stylishly prevents flash cables etc being ripped from your camera accidentally. Tetherblock is a QR plate with channels to accommodate multiple cables.



From Only
£74.99

FlashQ - World's Smallest Wireless Flash Trigger



From Only
£39.99

The world's smallest 2.4Ghz wireless flash trigger, choose black or white. Most major brands supported.

FlashQ - Q20 Radio Control Flash Unit



From Only
£74.99

Radio control, LED lighting, tilting flash head, built-in gel holder. Also available in black or white. Most major brands supported.

Many items less than **£10***



* Actual prices plus many more items listed on our website

Prices correct when compiled, E&OE.

This is a very small selection of our range - please see the website. All prices shown include VAT at current rate and U.K. mainland delivery.

GODOX Power Pack PB820S With The NEW Lithium Battery



Only
£89.99

Limited time offer

Designed to charge camera flashes with external power input ports. You get: 1 x PB820 Power Pack, 1 x Charger, 1 x Car Charger, 1 x Neoprene Strap, 1 x Flash Lead **RRP £17.99**, 1 x 1 to 2 Cable Y Adapter **RRP £11.99**, 1 x USB Connector (for charging PC, Mobiles Etc) **RRP £17.99**

Canon, Nikon, Sony, Metz

www.ukphotodistro.co.uk 0845 287 0710

Charged at National Rate

RICHARD CAPLAN

60 Pall Mall, London SW1Y 5HZ
Tel. 0207 807 9990



Leica Specialist

H A S S E L B L A D

www.richardcaplan.co.uk

We Sell, Buy and Part-Exchange Premium Photo Equipment

Special prices for Amateur Photographer readers:

WE WANT YOUR USED EQUIPMENT

COMMISSION SALES
PART EXCHANGE
CASH PURCHASE



CONTACT US FOR PRICES



Leica 120mm TS-APO-ELMAR-S
£4790



Leica 180mm APO-ELMAR-S CS
£5750



Panasonic Lumix 8mm fisheye
£549



Panasonic Lumix 14-42mm
£199



Panasonic Lumix 45-200mm
£249



Panasonic Lumix 7-14mm
£699



Fuji XF 35mm f1.4 R
£479



Fuji XF 60mm f2.4 R Macro
£579



Zeiss Touit 12mm/2.8
Sony E-mount / Fuji X-mount
£739



Zeiss Touit 32mm f1.8
Fuji X-mount
£499





NEW FB Mono Gloss Baryta 320



Image © Paul Hassell

Bring the beauty of the darkroom into the digital world with **FB Mono Gloss Baryta 320**, a fibre based inkjet media with a stunningly smooth glazed gloss surface.



Available in:
A4 to A2 sheets
and a range of
15mtr rolls.

Get yours today
from just

£14.95

www.permajet.com
01789 739200

WANTED FOR CASH *Exclusively... Nikon* HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
– Exclusively... **Nikon**
40 Churton Street, Pimlico
London SW1V 2LP



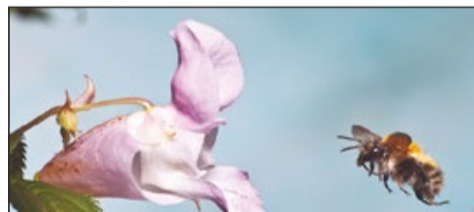
www.graysofwestminster.co.uk

TRIGGERSMART

A **unique** capture system
that triggers your camera
using **motion, sound or light**

The TriggerSmart is designed to easily capture images using Sound, Light Intensity Increase, Infra Red Beam Breaking and Movement.

A great variety of stills and video cameras can be used, digital as well as film based. It can also trigger flash units and other devices.



IR Beam Breaking Mode



Sound Mode



Light Intensity Mode



The TriggerSmart Kit: the control unit MCT-1, IR/LIS receiver, IR transmitter and sound sensor, two mini tripods, one 2° baffle, two sensor connection cables and one camera connection cable.

(Some cameras will require a specific adapter cable. See website.)

ONLY £198.00 incl. VAT.

For information and to buy: www.robertwhite.co.uk

RICHARD CAPLAN

60 Pall Mall, London SW1Y 5HZ
Tel. 0207 807 9990



HASSELBLAD

www.richardcaplan.co.uk



We Sell, Buy and Part-Exchange Premium Photo Equipment

LEICA M BODIES

Leica M-P (240) silver	£3,399
Leica M (240) silver, boxed	£3,195
Leica M (240) black, boxed	£3,195
Leica M5 silver body	£699
Leica M4 black, boxed	£1,995
Leica M3 kit inc 3.5cm/3.5 SUMMARON	£899
Leica CL '50 Years Edition' +40mm, 90mm	£1,199

LEICA M LENSES

Leica 18mm/3.8 SUPER-ELMAR-M mint boxed	£1,549
Leica 21mm/1.4 SUMMILUX-M ASPH, mint bc	£4,295
Leica 21mm/2.8 ELMARIT-M + finder	£999
Leica 28mm/2.8 ELMARIT-M, boxed	£799
Leica 35mm/2 ASPH black	£1,599
Leica 35mm/2 ASPH black chrome edition	£3,995
Leica 35mm/1.4 ASPH FLE	£3,150
Leica 35mm/1.4 ASPH, BOXED	£2,299
Leica 35mm/2.8 element w/specs + case	£1,350
Leica 50mm/2 APO-SUMMICRON-M, boxed	£4,599
Leica 50mm/1.4 black chrome edition	£3,995
Leica 50mm/2 ver4 inc hood	£899
Leica 50mm/2 ver 3	£849
Leitz 65mm/3.5 ELMAR + VISOFLEX 2	£499
Leica 75mm/1.4 SUMMILUX-M E60	£2,249
Leica 75mm/2.5 SUMMARIT-M boxed 6-bit	£799
Leica 90mm/2 SUMMICRON-M (Canada)	£999
Leica 90mm/2 SUMMICRON preset aperture	£599
Leica 90mm/4 ELMAR collapsible	£299
Leica 90mm/2 SUMMICRON + VISOFLEX 2	£449
Leica 135mm/4 TELE-ELMAR, + HOOD	£499
Leica 135mm/4 ELMAR SILVER	£299
Leica 135mm/2.8 ELMARIT (Canada) from	£249

LEICA SCREW MOUNT

Leica 250GG REPORTER inc film cassettes	£9,995
Leica IIIg, Leicavit, 5cm Rigid, 9cm, hoods, mint	£4,999
Leica IIIg + 5cm/2.8 collapsible, case	£1,199
Leica IIIb (1938) + 5cm/3.5 chrome	£499
Leica Standard inc 5cm/3.5 elmar (1939)	£599
Leica 2.8cm/5.6 + SOOBK hood, mint	£1,849
Leica 3.5cm/3.5 SUMMARON	£399
Leica 5cm/1.5 SUMMARIT	£399
Leica 9cm/4 ELMAR 3-ELEMENT SILVER	£799
Leica 9cm/4 ELMAR, silver	£129
Leitz 13.5cm/4 HEKTOR	£99
35mm/3.5 Staebler Lineogon -L-, coupled	£299
135mm/3.8 Staebler Telexon -L-, coupled	£299

LEICA R

Leicaflex SL, silver	£199
Leica 28mm/2.8 ELMARIT-R ROM	£1,199
Leica 28-70mm/3.5-4.5 VARIO-ELMAR-R	£499
Leica 35-70mm/3.5 VARIO-ELMAR-R German	£499
Leica 90mm/2.8 ELMARIT-R, boxed, 3-cam	£599
Leica 180mm/2.8 ELMARIT-R 3-cam, as seen	£199
Leica 80-200mm/4.5 VARIO-ELMAR-R	£99
Leica Extender-R 2x	£149

OTHER LEICA

Leica S (typ 006) body, boxed	£4,995
Leica 70mm/2.5 SUMMARIT-S	£1,950
Leica 35mm/2.5 SUMMARIT-S	£2,350
Leica X-VARIO black boxed+finder, hood	£1,150
Leica D-LUX 3 + case	£149
Leica D-LUX 5 + case, finder	£249
Leica 90-280mm APO-VARIO-SL, boxed	£4,250
Leica SF-58 flash, boxed	£299

HASSELBLAD

Hasselblad H3D-50II	£9,995
Hasselblad H2D + Leaf Aptus 75, boxed	£4,999
Hasselblad H1 kit inc 80mm near mint	£1,199
Hasselblad 28mm/4 HCD	£499
Hasselblad 35mm/3.5 HC	£599
Hasselblad 50-110mm/3.5-4.5 HC	£1,849
Hasselblad 120mm/4 HC Macro MK I	£399
Hasselblad 150mm/3.2 HC	£399
Hasselblad 210mm/4 HC	£799
Hasselblad Converter H 1.7X	£129
Hasselblad HTS 1.5x TILT/SHIFT, boxed	£99
Hasselblad GPS GIL unit	£299
Hasselblad HV set, mint, inc Zeiss 24-70mm and peli-type case, serial no. 00001	£299
Hasselblad 500ELM 'moon' special edition	£199
Hasselblad 50mm/2.8 FE TCC	£1,199
Hasselblad 80mm/2.8 CFE	£499
Hasselblad 110mm/2 FE	£499
Hasselblad 120mm/4 MAKRO-PLANAR Cfi	£599
Hasselblad 150mm/4 SONNAR CFI	£199
Hasselblad 180mm/4 SONNAR CF	£99
Hasselblad 250mm/4 FE TCC	£149
Hasselblad 250mm/5.6 SONNAR Cfi	
Hasselblad 350mm/4 FE	£4,995
Hasselblad PC-MUTAR 1.4x shift converter	£1,950
Hasselblad 2xE converter	£2,350
Hasselblad PME 90, metered prism	£1,150
Hasselblad PME-51, metered prism	£149
Hasselblad E12 back, black	£249
Nikon D600 body, boxed, changed shutter	£4,250

NIKON

Nikon 14-24mm/2.8 G	£999
Nikon 24-70mm/2.8 G	£4,499
Zeiss Otus 55mm/1.4 ZF.2, boxed	£3,495
Zeiss 35mm/1.4 Distagon ZF.2	£2,450
Nikon 50mm/1.8 G	£2,499
Nikon 10.5mm/2.8 DX fisheye, boxed	£1,995
Nikon 12-24mm/4 DX, boxed	£1,995
Nikon SB-800 flash + SU-800 transmitter	£1,995
Nikkor 135mm/2 AIS	£1,650
Nikkor 28mm/2.8 PC +filter, hood, case	£1,995
Nikon 35-135mm/3.5-4.5 AIS	£499
CANON	
Canon 17-40mm/4 L USM, boxed	£249
Canon 50mm/1.4 EF	£3,495
Canon 60mm/2.8 MACRO USM, boxed	£995
Sigma 180mm/3.5 MACRO for Canon EOS	£1,495
Sigma 135-400mm/4.5-5.6 APO	£1,295
Canonflex body + 50mm/1.8	£2,250
MISCELLANEOUS	
Art Panorama 170 mkII (617) inc 90mm lens	£1,150
Linhof Technika 6x9 'baby Linhof' body only	£999
Mamiya 645 PRO TL +4 lenses, accessories	£799
R-stock 120mm/5.6 APO-MACRO-SIRONAR	£795
R-stock 100mm/4 APO-SIRONAR-DIGITAL HR	£899
Sony A7R body	£1,595
Fuji X100 + 2x lens converters & more	£749
Fuji X100S + hood	£199
Olympus OM 35mm/2.8 shift	£399
Olympus OM 200mm/4	£299
Tamron 500mm/8 (mirror lens) OM mount	£299
Tamron 80-210/3.8-4 OM mount	£649
E&OE, P&P £10 - next day delivery.	



X1D-50c 4116 edition kit



HASSELBLAD

Available now!



X1D-50c grey



Leica SL (typ 601) body
was £5870 **now £4895**

**WE WANT YOUR
USED EQUIPMENT**

COMMISSION SALES
PART EXCHANGE
CASH PURCHASE



CONTACT US FOR PRICES



RATED EXCELLENT (9.5/10) ON TRUSTPILOT



Our ambassador **Ben Read**,
shooting on his **Canon EOS 5D III**

REDEFINING THE WAY YOU BUY, SELL AND TRADE YOUR GEAR



5 star
customer service



16 point system
for grading equipment



Six month warranty
on used products



Super fast payment
for sellers



True market value
when buying or selling

#MYMPB



SIMPLE SELLING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • SUPER FAST PAYMENT
FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY

www.mpb.com

EXPERIENCE BETTER

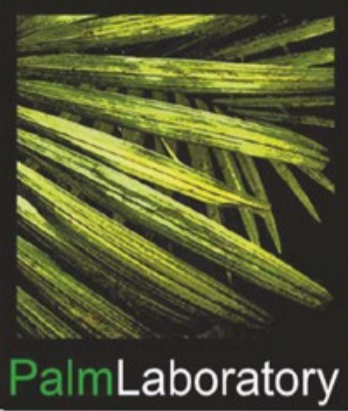
UK: 0330 808 3271 • US: 646-513-4309 • [@mpbcom](https://www.instagram.com/mpbcom)

Amateur Photographer CLASSIFIED

Printing

Palm Labs Photographic Processing & Printing

Palm Laboratory Ltd
69 Rea Street
Birmingham B5 6BB
Established 30 Years



- **Kodak & ILFORD** Film now in stock
- E6 / Slide / C41 / Neg / B&W Film Processing
- Process & Print Packages on Kodak Paper
- Digital Package Deals on Kodak Paper
- 35mm / 120 / 5x4 / 10x8 Film's
- Traditional Black & White on Ilford Paper
- Optical Colour Handprints on Kodak Paper
- Drum & Whole film Scanning Services
- Exhibition Prints on Kodak Paper
- Digital C-type Print's on Kodak Endura
- Portfolio's and Student Discounts
- Lomography Prints and Scans
- Mounting Services ● Metallic / Gloss / Matt Paper
- Friendly Advice ● Postal Service

0121 622 5504
www.palmlabs.co.uk
info@palmlabs.co.uk

Wanted



Peter Loy
COLLECTABLE CAMERA SPECIALISTS
www.peterloy.com

CAMERA COLLECTIONS WANTED

Call us: **020 8867 2751**
We can come to you (UK & Europe)



Accessories

Photographic Backgrounds

Hard wearing • Low crease • Washable

Size	PLAIN	CLOUDED
8' x 8'	£15	£27
8' x 12'	£24	£44
8' x 16'	£29	

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

☎ **01457 764140** for free colour brochure or visit
www.colourscape.co.uk

PROPHOTOPRINTS

Large Format Print & Canvas Wrap Specialists



Hahnemühle
FINE ART PAPERS
Photo Rag® 308gsm
Matt Fine Art – Smooth
German Etching 310gsm
Matt Fine Art – Textured
Photo Rag® Baryta 315gsm
Glossy Fine Art – High Gloss



FUJIFILM
FUJI POSTER PRINT PAPER
Fuji Satin 270gsm – Semi-Matt
Fuji Glossy 240gsm – Slightly Shiny
10"x8" to 60"x43"



www.prophotoprints.co.uk

ProAm FAMILY ProPhotoPrints, 1 Market Arcade, Halifax HX1 1NX.
 (T) 01422 354008 (E) info@prophotoprints.co.uk
 A2 Poster £7.25 LOW PRICES A2 Fine Art £13.75

Black & White Processing

KAREN WILLSON, BRISTOL
 Superior quality processing & printing.
 Tel: **01179 515671**
www.kwfilmprocessing.co.uk

PLEASE MENTION

Amateur Photographer
 WHEN REPLYING TO ADVERTISEMENTS

Printing

onlinepaper.co.uk
The online paper specialists

All the best papers All the best prices

Special offer : Free UK Postage use code (Free UK Postage till Sept 30)
AP198FREE
 Next Day Delivery Available
 01892771245
admin@on-linepaper.co.uk
 Rated by our customers : 5/5 on Google 5/5 on eKomi



Always be the first to know Follow us!



Final Analysis

Roger Hicks considers...

'Paper Plate Face', by Nick Meyer



© NICK MEYER

'I chose this picture because, like so many others in the book, it is immediately evocative'

Nick Meyer's book *Either Limits or Contradictions* (Daylight Books, 2017) is far more than the sum of its parts. At first sight, the parts (of which this is one) are mere disconnected snapshots. Much as I liked the book, I had some difficulty in choosing just one picture – not because so many were so good, but because so many were so ordinary. This, paradoxically, was what made them good. We can easily relate to them – we could very easily have taken them ourselves.

This all came to me as soon as I started to ruminate on why I should find any of it of interest. Most of the pictures fall into one of two categories: 'I wish I'd had a camera with me,' or (in some ways worse, because I did have a camera with me, but didn't take a picture), 'I wish I'd taken a picture of that.' They are pictures of the life we all lead; or perhaps

from my point of view, that I once led, as he is 31 years younger than I am. Even so, I can clearly 'remember' many of the things he photographed, a universality of experience among the young and relatively well-to-do in the late 20th and early 21st centuries.

There isn't enough of a stylistic or thematic consistency in the book to mark anything as typical. This certainly isn't. Perhaps the most typical (and often the weakest) are pictures of his friends: less than portraits but more than snapshots. I can think of numerous similar pictures I took of my own friends, some now dead.

So I chose this picture because, like so many others in the book, it is immediately evocative. You can smell the damp leaves, the wet paper and stone; you can feel the coldness of the narrow granite kerb. The cut-out face echoes a Halloween pumpkin – another reminder

of autumn. Recent rain has left its mark, reminding us that everything is transitory. It would not be the same picture if everything were uniformly wet or uniformly dry.

Am I making excuses for a mediocre picture, supporting some sort of fine-art mafia? Maybe, but I don't think so. Should he have pulled the till receipt out from under the tyre? Again, I think not. It is ugly, and the balled-up paper handkerchief among the leaves is frankly disgusting, but without those two white splashes the paper-plate face is too glaring, too obvious. With them, it symbolises the transience of everything – not just leaves and weather, but also happiness or (perhaps more accurately) that weasel form of enjoyment we call fun. It is composition in the service of emotion; which is, after all, the purpose of composition.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Christian Ramade.



BENEFIT FROM UP TO **£500** TRADE-IN BONUS ON FUJIFILM GFX & X SERIES!

GFX 50S

FUJIFILM

INTRODUCING THE ULTIMATE HIGH-END MIRRORLESS CAMERA: A COMPACT AND LIGHTWEIGHT BODY WHICH OVERTURNS COMMON PERCEPTIONS OF MEDIUM FORMAT DIGITAL CAMERAS.



G FORMAT IMAGE SENSOR

The FUJIFILM GFX 50S features a 43.8x32.9mm CMOS medium format sensor: boasting an effective resolution of 51.4 million pixels & paired with high-performance GF lenses, the sensor delivers superior tones & sharpness that will impress professional photographers shooting in the world of commercial, fashion or landscapes.



DURABLE BODY

The body is made from robust magnesium alloy, which feels both solid & durable in the hand. The body is weather-sealed in 58 points to achieve a high level of resistance to dust & moisture. The GFX 50S is compact & lightweight, plus its dust and weather-resistant body means it's equally effective in the studio or in the field.



FRESH PERFORMANCE WITH NEW LENSES AND NEW LENS MOUNT

The design and manufacturing expertise nurtured over many years of FUJINON lens development has been used to produce lenses with the world's highest level of image resolution.



ADVANCED IMAGE SETTING WITH FILM SIMULATION

Developed with Fujifilm's colour producing know-how over 80 years of photographic film manufacturing, Film Simulation allows you to reproducing a variety of colours and tones as if using different photographic films.

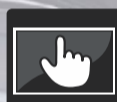


IN STOCK!

51.4
MEGA
PIXELS

15
FILM
MODES

3.2"



1080p

Body only
£5,999.00

Spread the cost with
**24 MONTHS
0% FINANCE!**

Receive an **EXTRA £500 BONUS** when you **TRADE-IN** a Full Frame DSLR or Digital Medium Format Camera against the Fujifilm GFX 50S! Offer available 01.08.17 - 30.09.17. Terms & conditions apply.

Learn more about the GFX 50S and the range of lenses available at www.parkcameras.com/fujifilm-gfx-50s



Fujifilm X-T20

Quality on Every Shot



X-T20 Body only **£799.00**
X-T20 + XC 16-50mm OIS **£899.00**

Fujifilm X-T2

Creative Perfection



X-T2 Black Body only **£1,399.00**
X-T2 Black + XF 18-55mm R **£1,649.00**

£100
trade-in
bonus

Fujifilm X-PRO2

For the unseen photography



X-PRO2 Black Body only **£1,349.00**
X-PRO2 Graphite + 23mm f/2 WR **£2,149.00**

£100
trade-in
bonus

FUJIFILM LENSES

XF 14mm f/2.8 **£689.00**
XF 16mm f/1.4 R WR **£769.00**
XF 18mm f/2 **£479.00**
XF 23mm f/1.4 **£748.00**
XF 23mm f/2 R WR **£399.00**
XF 27mm f/2.8 Pancake **£329.00**
XF 35mm f/1.4 **£499.00**
XF 35mm f/2 R WR **£349.00**
XF 50mm f/2.0 **£449.00**
XF 56mm f/1.2 **£768.00**

XF 56mm f/1.2 APD **£1,159.00**
XF 60mm f/2.4 Macro **£579.00**
XF 90mm f/2 R LM WR **£749.00**
XF 10-24mm F4 OIS **£759.00**
XF 16-55mm f/2.8 R WR **£848.00**
XF 18-55mm f/2.8-4 OIS **£619.00**
XF 18-135mm f/3.5-5.6 R O.I.S WR **£619.00**
XC 50-230mm f/4.5-6.7 O.I.S II **£319.00**
XF 55-200mm f/3.5-4.8 O.I.S **£599.00**
XF 50-140mm f/2.8 WR O.I.S **£1,329.00**

XF 50-140mm + 1.4x Teleconverter **£1,449.00**
XF 100-400mm f/4.5-5.6 R LM O.I.S **£1,442.00**
XF 100-400mm + 1.4x Teleconverter **£1,499.00**

FUJIFILM GF LENSES

GF 23mm f/4 R LM WR **£2,399.00**
GF 63mm f/2.8 R WR **£1,359.00**
GF 110mm f/2 R LM WR **£2,599.00**
GF 120mm f/4 Macro **£2,499.00**
GF 32-64mm f/4 R LM WR **£2,149.00**

SONY



α9

Game Changer

Push the boundaries of photography with the world's first* full-frame stacked CMOS sensor. A silent shutter with 20fps burst shooting and blackout-free viewfinder means capturing legendary moments that have never been possible before now.

INTRODUCING THE α9 FROM SONY

4K

Exmor RS™
CMOS Sensor



Discover more at: www.sony.co.uk

*The world's first as 35mm full-frame stacked CMOS image sensor with integral memory, as of April 2017, based on Sony research.
'Sony', 'α' and their logos are registered trademarks or trademarks of Sony Corporation. All other logos and trademarks are the property of their respective owners.